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MUSICAL DRILL

PART II.

BY

A. ALEXANDER

DIRECTOR OF THE LIVERPOOL GYMNASIUM.

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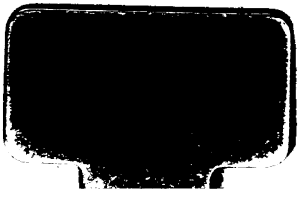

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THE MUSICAL DRILLS IN THIS BOOK.

HAND BELL EXERCISES.

Small Brass Bells, specially manufactured for these Exercises, with elastic to place over the back of the hands. ... ... Per dozen bells, 3s.

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Apparatus for every description of Musical Drill and Calisthenics supplied. Price List on application.

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MUSICAL DRILL,

PART II.

FOR USE IN SCHOOLS & CALISTHENIC CLASSES.

BY

A. ALEXANDER, F.R.G.S.,

DIRECTOR OF THE LIVERPOOL GYMNASIUM,

AUTHOR OF "MUSICAL DRILL FOR INFANTS," "MODERN GYMNASTIC EXERCISES," ETC. ETC.

WITH 132 ILLUSTRATIONS BY B. TAPLIN,

AND SPECIALLY WRITTEN AND ADAPTED MUSICAL ACCOMPANIMENTS BY LESLIE HARRIS.

LONDON:

GEORGE PHILIP & SON, 32, FLEET STREET, E.C.

LIVERPOOL: 45 TO 51, SOUTH CASTLE STREET.

1892.

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TO

MISS HELEN GLADSTONE,

VICE-PRINCIPAL, NEWNHAM COLLEGE, CAMBRIDGE,

THIS BOOK

IS RESPECTFULLY DEDICATED,

BY HER MOST OBEDIENT SERVANT

THE AUTHOR.

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PREFACE.

"MUSICAL DRILL" being now included in the time table of nearly all our schools, both primary and secondary, no apology is necessary for introducing a new series of attractive exercises, such as are contained in this volume.

While endeavouring to ring the changes in the old and familiar Calisthenic Exercises, the author has been careful to adapt the movements to improving the physique of the children, and has been specially careful in this respect in the exercises intended chiefly for Girls.

The Modified Desk Drill has been arranged at the suggestion of J. G. FITCH, ESQ., for use indoors in wet weather, and is intended to be done at "close quarters." The other exercises and drills are suitable for outdoor or indoor use, and will be found highly effective at School Entertainments. The book is fully illustrated, and contains new and suitable Musical Accompaniments, arranged and composed by LESLIE HARRIS.

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MODIFIED DESK DRILL.

J. G. FITCH, ESQ., H.M. Inspector of Training Colleges, having kindly suggested to the author that a course of Musical Drill, which could be utilized indoors, would prove both useful and beneficial—when, owing to the inclement weather or other cause, the children would be confined to the schoolroom at their desks—I have therefore arranged the following exercises for that purpose. All of the movements will be found to be practicable at close quarters.

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Fig. 1.

MODIFIED DESK DRILL.

1st MOVEMENT.

WORDS OF COMMAND (to be given by the Teacher).—*Stand, Attention, Chest, Upwards, Chest, Attention.*

DIRECTIONS (to be observed by the Pupils).—At the word "*Stand,*" stand erect. At the word "*Attention,*" straighten the body, and bring the arms to the sides. At the word "*Chest,*" clench the hands and bring them up to the chest. At the word "*Upwards,*" thrust the hands vigorously above the head. At the word "*Chest,*" bring the hands to the chest again. At the word "*Attention,*" let the hands drop smartly to the side.

Fig. 2.

2nd MOVEMENT.

WORDS OF COMMAND.—*Hands on Waist, Turn Head, Right, Front, Left, Front, Backwards, Front.*

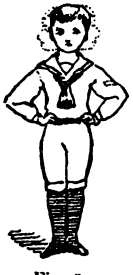

Fig. 3.

DIRECTIONS.—At the words "*Hands on Waist,*" the pupils will stand erect and place their hands upon their waist at the side, fingers to the front, see Fig. 3. At the words "*Turn Head, Right,*" the head must be turned to the right, as in the dotted lines in Fig. 3; at the word "*Front,*" face the front again. At the word "*Left,*" turn the head to the left, as also shewn by the dotted lines in Fig. 3; at the word "*Front,*" bring the head to the front again. At the word "*Backwards,*" lean the head backwards, looking up to the ceiling in a perpendicular direction; at the word "*Front,*" face the front again. In all these movements the body must be kept perfectly straight, the movements to be made from the neck only.

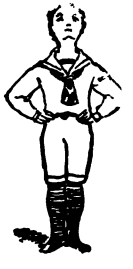

Fig. 4.

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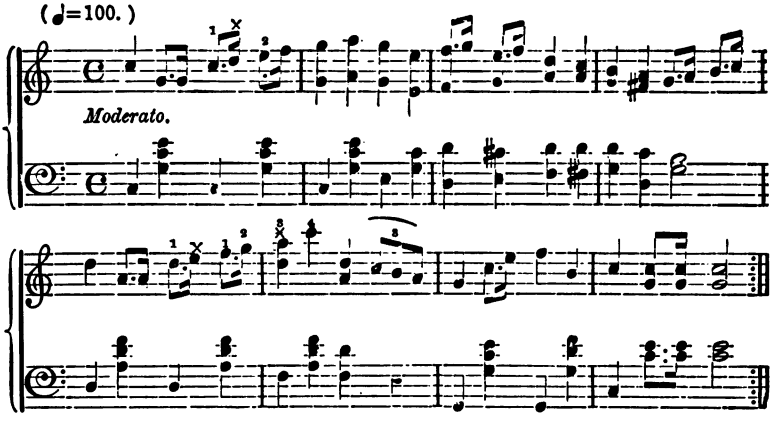
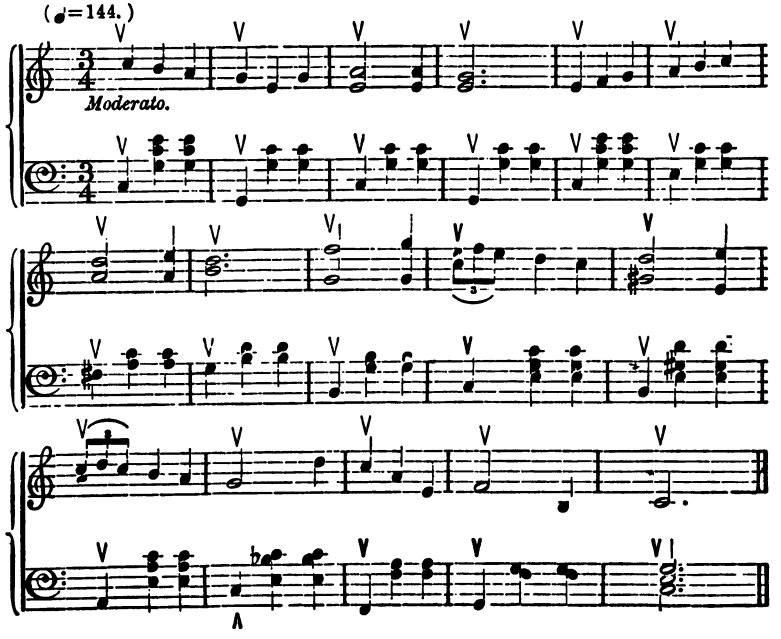
1st MOVEMENT.

2nd MOVEMENT.

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MODIFIED DESK DRILL.

Fig. 5.

3rd MOVEMENT.

WORDS OF COMMAND.—*Hands on Waist, Thumbs to the Front, Elbows Back, Front.*

DIRECTIONS.—Stand erect as before. At the words "*Hands on Waist, Thumbs to the Front,*" bring the hands to the waist with the thumbs to the front, as in Fig. 5. At the words "*Elbows Back,*" bring the elbows smartly backwards, retaining the position of the hands upon the waist, as in Fig. 6. At the word "*Front,*" bring back the elbows to the starting point, as in Fig. 6. Keep the body perfectly erect in this movement, moving the elbows only.

Fig. 6.

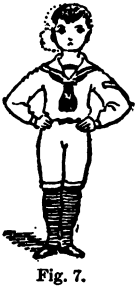

Fig. 7.

4th MOVEMENT.

WORDS OF COMMAND.—*Hands on Waist, Fingers to the Front, Turn Waist, Right, Front, Left, Front.*

DIRECTIONS.—At the words "*Hands on Waist, Fingers to the Front,*" bring the hands to that position, as shown in Fig. 7. At the words "*Turn Waist, Right,*" turn the waist to the right until the elbows are at right angles to the feet, which must be kept firmly together during the whole of this exercise; at the word "*Front,*" bring the body to the front again. At the word "*Left,*" turn the waist and shoulders to the left side; at the word "*Front,*" bring the body again to the front.

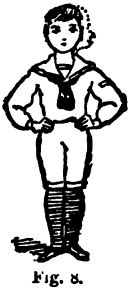

Fig. 8.

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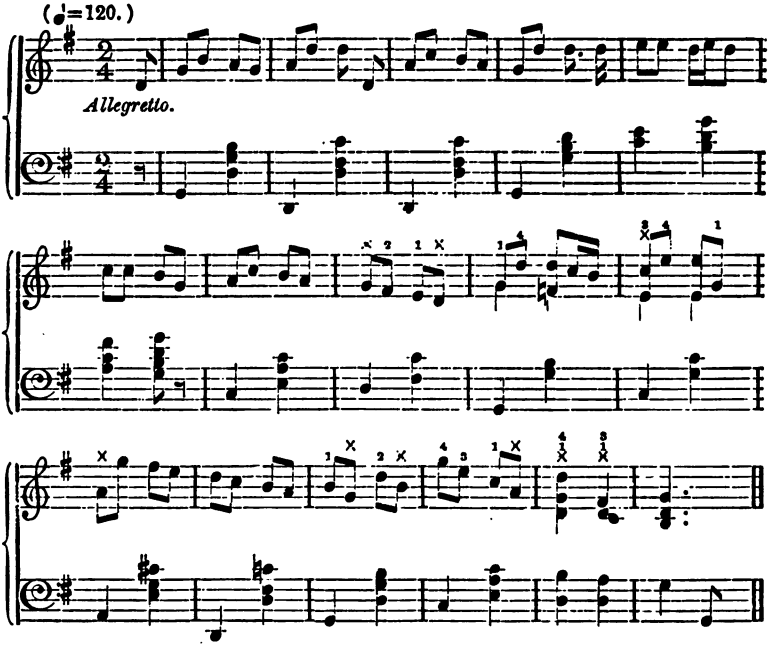
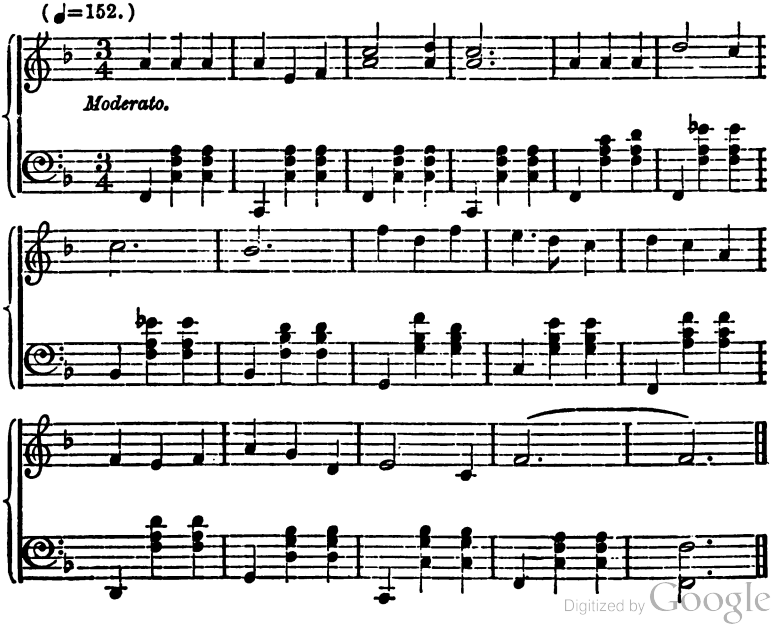
3rd MOVEMENT.

4th MOVEMENT.

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MODIFIED DESK DRILL.

Fig. 9.

5th MOVEMENT.

WORDS OF COMMAND.—*Mark Time, Knees up, Right, Left.*

DIRECTIONS.—Retain the position of the hands upon the waist, and at the words of command "*Mark Time,*" raise the left and right foot alternately slightly from the ground, marking time gently upon the floor. At the words of command "*Knees up, Right, Left,*" bring first the right and then the left knee upwards until level with the waist, as shown in Figs. 9 and 10. On the feet touching the floor, drop upon the ball of the foot only.

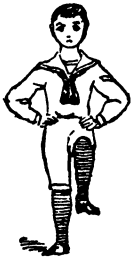

Fig. 10.

6th MOVEMENT.

Fig. 11.

WORDS OF COMMAND.—*Fold Arms, Revolve, Reverse.*

DIRECTIONS.—At the words "*Fold Arms,*" all come smartly to that position, see Fig. 11. At the word "*Revolve,*" rotate the wrists and forearms around each other very quickly. At the word "*Reverse,*" simply reverse the movement.

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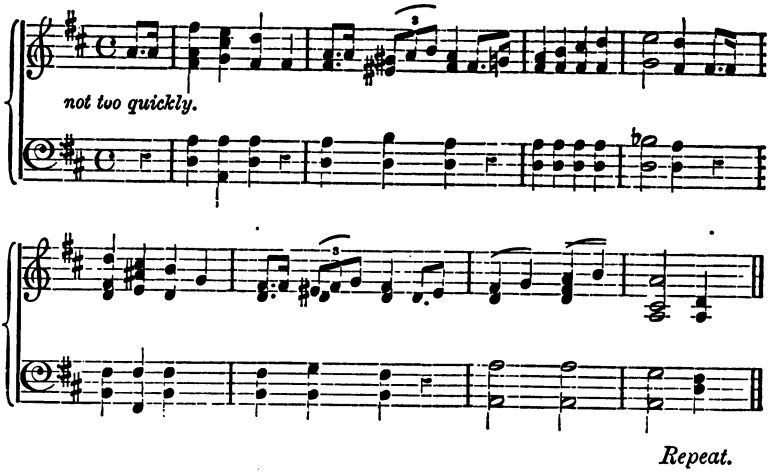
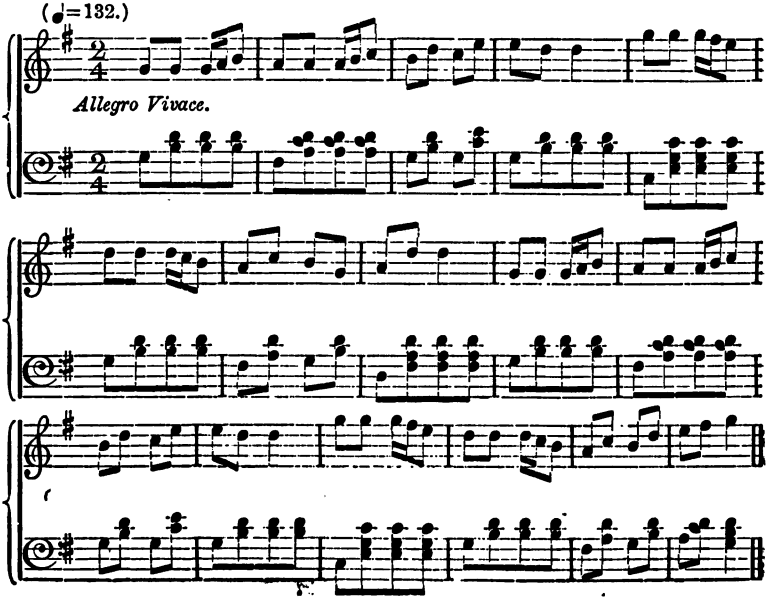
5th MOVEMENT.

6th MOVEMENT.

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MODIFIED DESK DRILL.

7th MOVEMENT.

Fig. 12.

WORDS OF COMMAND.—*Fold Arms, Rise on Toes, One, Two.*

DIRECTIONS.—At the words "*Fold Arms,*" cease the preceding movement, and come to the position of Fig. 11. At the words "*Rise on Toes, One,*" keep the heels firmly together, and rise up upon the toes, as in Fig. 12. At the word "*Two,*" drop down again upon the heels.

8th MOVEMENT.

Fig. 13.

Fig. 14.

WORDS OF COMMAND.—*Hands to Chest, Upwards alternately, Right, Left, Simultaneously, One, Two, Three, Four.*

DIRECTIONS.—Upon the word "*Hands to the Chest,*" bring the hands smartly to that position. At the words "*Upwards alternately, Right,*" bring the right hand vigorously above the head, as in Fig. 13. At the word "*Left,*" bring the right hand back to the chest, and thrust the left hand vigorously upwards. At the words "*Simultaneously, One,*" bring both hands to the chest. At the word "*Two,*" thrust both hands vigorously upwards. At the word "*Three,*" bring both hands back to the chest again. At the word "*Four,*" drop the arms to the sides.

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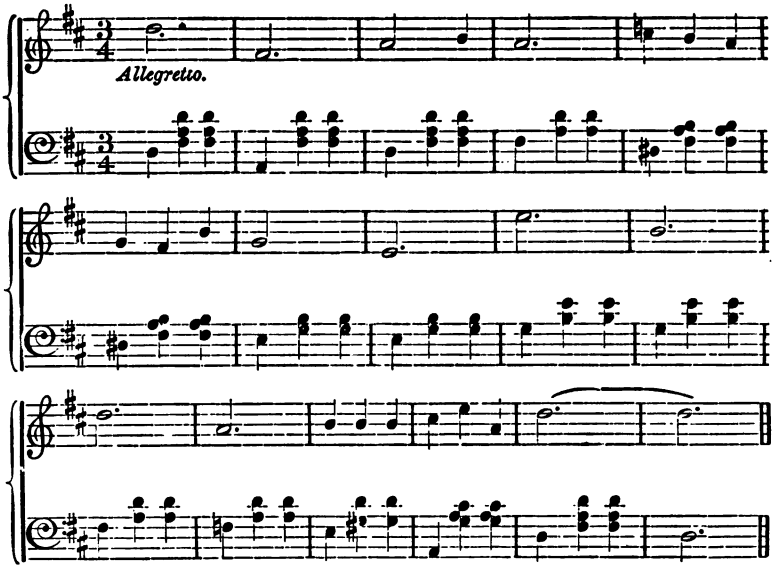
7th MOVEMENT.

(♩=160.)

8th MOVEMENT.

(♩=108.)

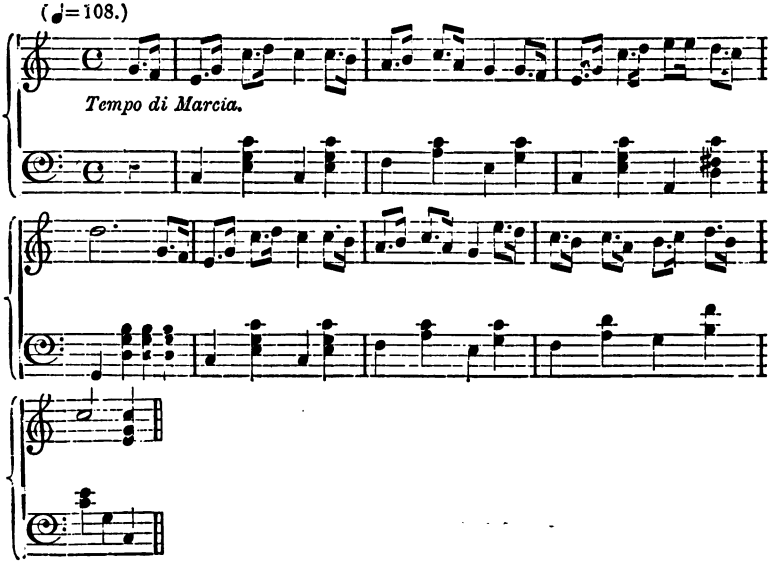


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Fig. 15.

MODIFIED DESK DRILL.

9th MOVEMENT.

WORDS OF COMMAND.—*Hands under Shoulders, Right, Left, Change, One, Two.*

DIRECTIONS.—At the words "*Hands under Shoulders, Right,*" bring the right hand under the right shoulder, as in Fig. 15. At the word "*Left,*" bring the left hand under the left shoulder, dropping the right hand down to the side. At the word "*Change, One,*" bring both hands under the shoulders, as in Fig. 16. At the word "*Two,*" drop both arms down by the sides. These movements may be performed separately, or in unison with the preceding exercise.

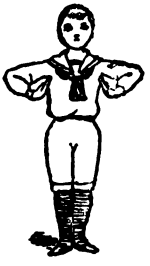

Fig. 16.

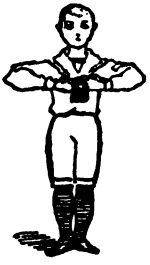

Fig. 17.

10th MOVEMENT.

WORDS OF COMMAND.—*Hands to Chest, Backwards, Forwards.*

DIRECTIONS.—At the words "*Hands to Chest,*" bring the hands to that position, allowing the backs of the hands to touch each other, and raising the elbows until level with the shoulders. At the word "*Backwards,*" bring the elbows smartly backwards, as in Fig. 18. At the word "*Forwards,*" resume the position of Fig. 17. During this exercise the body should be kept perfectly rigid, the arms alone moving.

Fig. 18.

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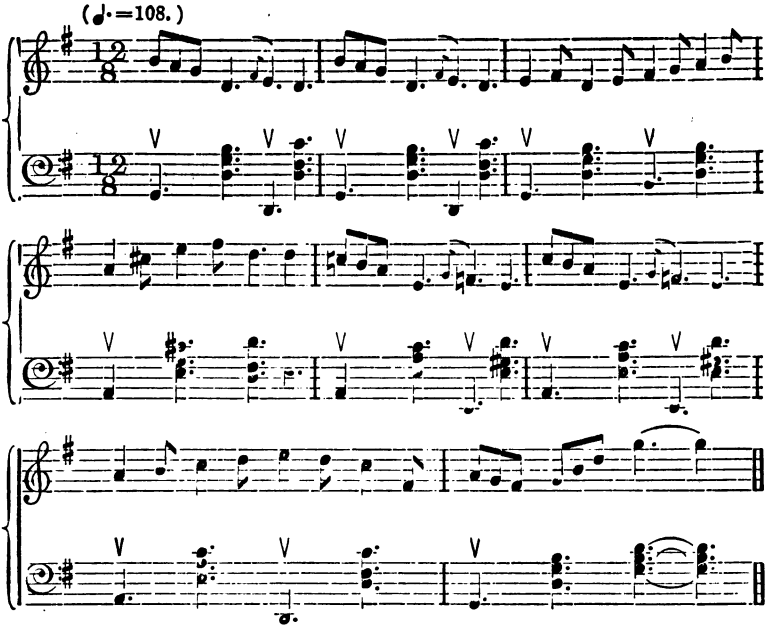
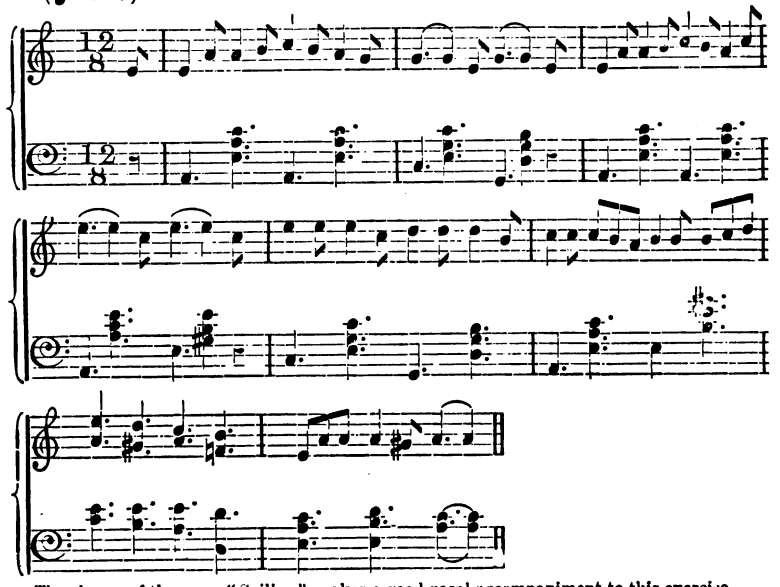
9th MOVEMENT.

(♩·=108.)

10th MOVEMENT.

(♩=120.)

The chorus of the song "Sailing" makes a good vocal accompaniment to this exercise.

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MODIFIED DESK DRILL.

Fig. 19.

11th MOVEMENT.

WORDS OF COMMAND.—*Hands on Waist, Thumbs to Front, Bend sideways, Right, Left.*

DIRECTIONS.—At the words of command, place the hands on the waist, being careful to observe that the thumbs are to the front. At the words "*Bend sideways, Right,*" bend sideways to the right, keeping the knees stiff, the heels close together, and do not allow the body to lean forward. At the word "*Left,*" reverse the movement, bending the body to the left, see Figs. 19 and 20. See that the bending movement is made from the waist, as it is a common error to bend from the head only.

Fig. 20.

Fig. 21.

12th MOVEMENT.

WORDS OF COMMAND.—*Fold Arms, Rise, Bend.*

DIRECTIONS.—At the words of command, fold the arms and rise up on the toes, see Fig. 21. At the word "*Bend,*" steadily sink downwards, bending the knees outwards and forwards, until the position of sitting upon the heels is reached, see Fig. 22. At the word "*Rise,*" again steadily rise until you are in the position of Fig. 21. This exercise will be found a difficult one, but it can be made much easier if the elbows are kept well to the front, and used as a balancing power.

Fig. 22.

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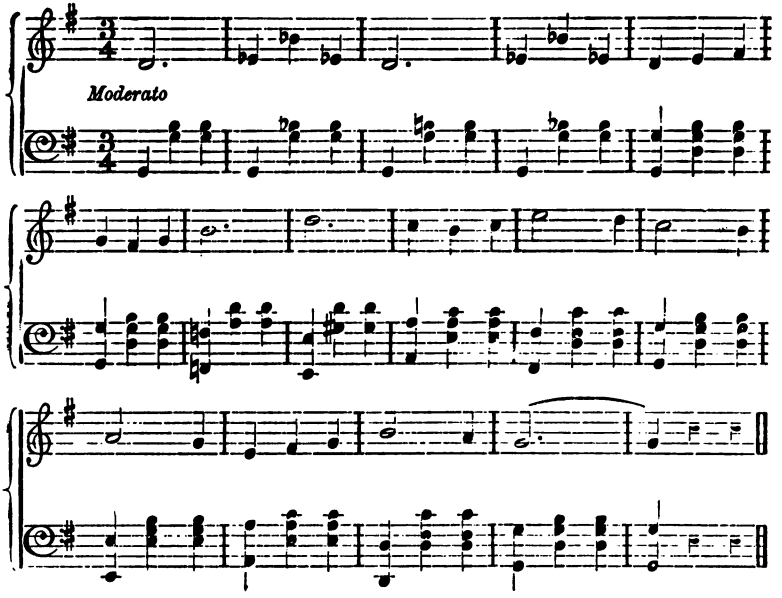
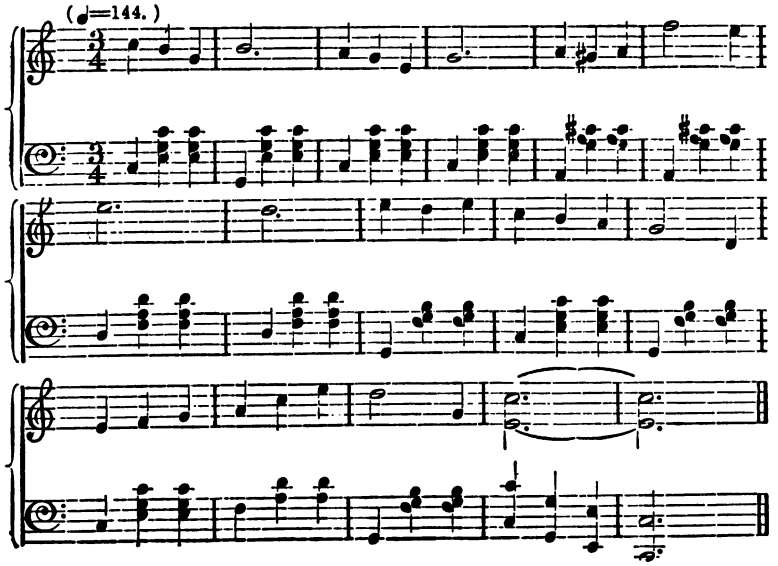
11th MOVEMENT.

12th MOVEMENT.

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Fig. 23

Fig. 24.

MODIFIED DESK DRILL.

13th MOVEMENT.

WORDS OF COMMAND.—*Climbing, Right, Left.*

DIRECTIONS.—At the words of command, raise the right hand above the head as if in the act of catching hold of a rope, at the same time raise the right foot as if in the act of stepping on to a rattlin, see Fig. 23. At the word "*Left,*" bring down the right foot and hand, and at the same time raise up the left hand and foot, as in Fig. 24, thus alternately performing the action of climbing the rigging, generally a popular piece of work with boys.

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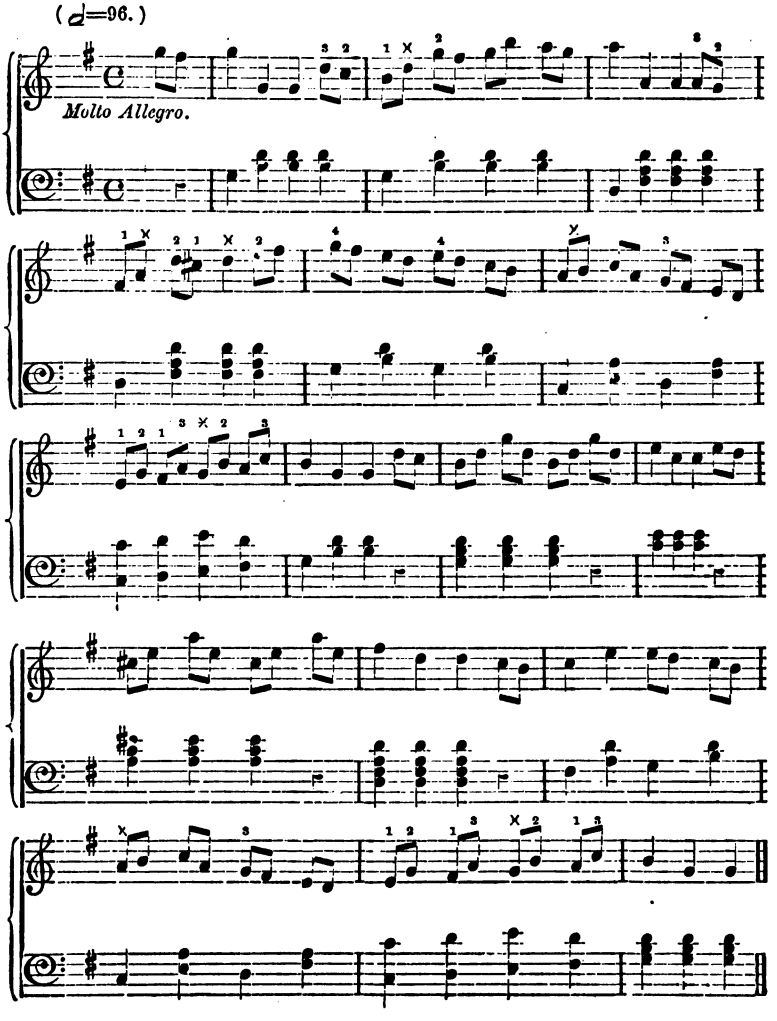
13th MOVEMENT.

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HAND-BELL EXERCISES.

Small Brass Hand-bells, suitable for these Exercises, with elastic bands to fit over the back of the hand, may be obtained through the Publishers. See also advertisement at commencement of the book.

1st MOVEMENT.

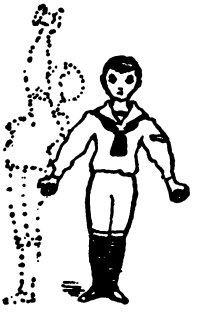

Fig. 1.

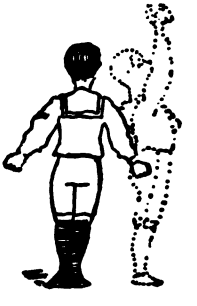

Fig. 2.

The bells used in this drill, and specially made for the purpose, are fastened round the palm of the hand by an elastic band. The bell itself must rest on the palm, so that by closing the hand the sound of the bell may be silenced.

WORDS OF COMMAND.—*One, Two, Three, Four.*

DIRECTIONS.—At the word "*Revolve, One,*" the pupil should revolve around to the right side, raising one hand above the head, as in the dotted figure of Fig. 1. At the word "*Two,*" he should again turn as shewn in Fig. 2. At the word "*Three,*" he should again revolve to the position of the dotted figure in Fig. 2; and at the word "*Four,*" he should resume the position of Fig. 1. The bells should accompany the music at each turn, and be stopped at once when the music ceases. For variety, the pupils may revolve to the left side.

MUSICAL TIME—March; duration, eight bars.

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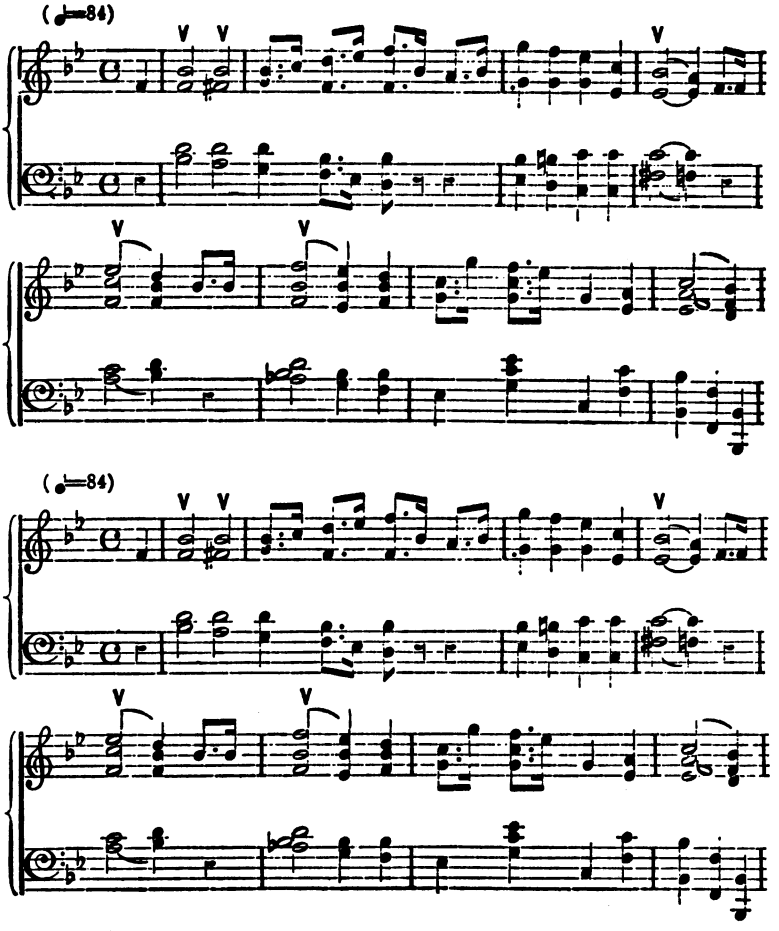
1st MOVEMENT.

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HAND-BELL EXERCISES.

2nd MOVEMENT.

Fig. 3.

Fig. 4.

WORDS OF COMMAND.—*Bend Inwards, Outwards.*

DIRECTIONS.—At the word "*Bend Inwards,*" the pupils, if the lines are equal, should bend towards each other; arms and knees straight, and bending from the side only; the inside hands should be closed, stilling the bells; the outside hands raised and open, allowing the bells to ring, see Fig. 3. At the word "*Outwards,*" the lines should bend outwards, bringing down the up-raised arms and closing the hands; at the same time raising up the inside arms, opening the hands, and ringing the bells; thus reversing the movement, see Fig. 4. Be careful to look up at the upraised bells.

MUSICAL TIME—March; duration, eight bars.

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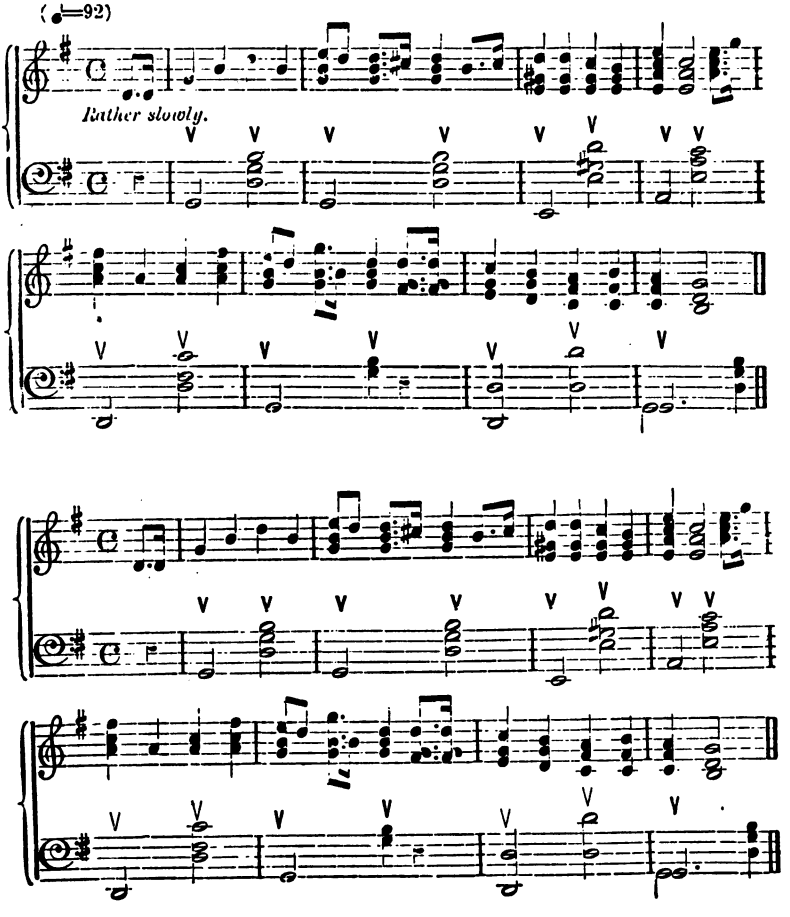
2nd MOVEMENT.

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HAND-BELL EXERCISES.

3rd MOVEMENT.

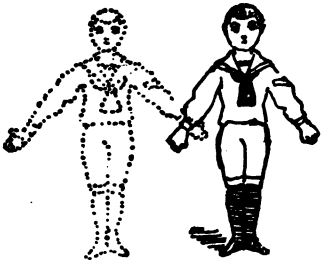

Fig. 5.

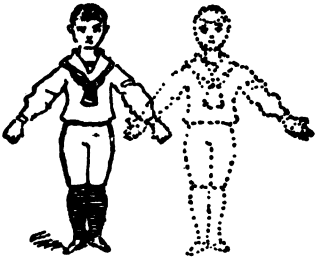

Fig. 6.

WORDS OF COMMAND.—*Pace to Right.*

DIRECTIONS.—At the words of command, make one pace to the right, stepping sideways with the right and closely following with the left foot into the position of the dotted figure in Fig. 5; at the same time describe a rotary movement with the arms from the front to the rear. This movement should be simultaneous, and when in the position of the dotted figure the bells should be rung.

WORDS OF COMMAND.—*Pace to Left.*

DIRECTIONS.—At the words of command, reverse the previous movement, *i.e.*, make a pace to the left simultaneous with a rotary movement of the arms, as shewn in the dotted figure of Fig. 6; when in that position, ring the bells as before.

MUSICAL TIME—March; duration, eight bars.

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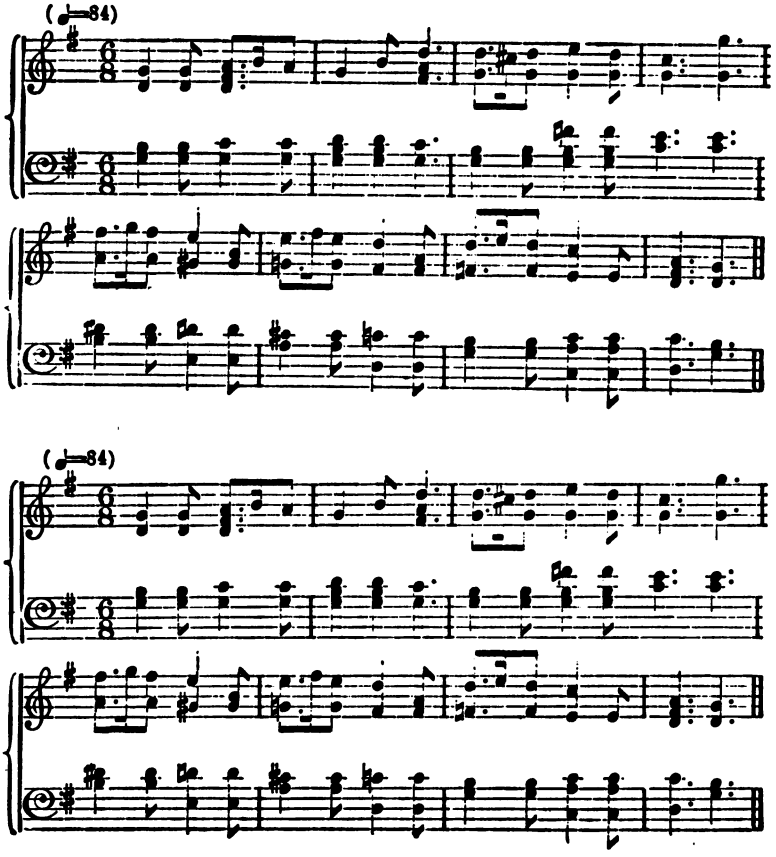
3rd MOVEMENT.

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HAND-BELL EXERCISES

4th MOVEMENT.

Fig. 7.

Fig. 8.

WORDS OF COMMAND.—*Right Foot Forward, Bend, One, Two, Three, Four.*

DIRECTIONS.—Starting from the position of attention, and at the words of command the right foot should be brought forward, the feet being at right angles, the left hand closed and placed upon the left hip. At the word "*Bend,*" bend over the right knee, placing the right hand at the front of the right foot. At the word "*One,*" stand erect and bring the right hand to the chest, see dotted figure of Fig. 7. At the word "*Two,*" thrust the right hand upwards and ring the bell, see Fig. 8. At the word "*Three,*" bring the right hand to the chest again; and at the word "*Four,*" bend and place the right hand on the ground again, as in Fig. 7.

MUSICAL TIME—March; duration, eight bars.

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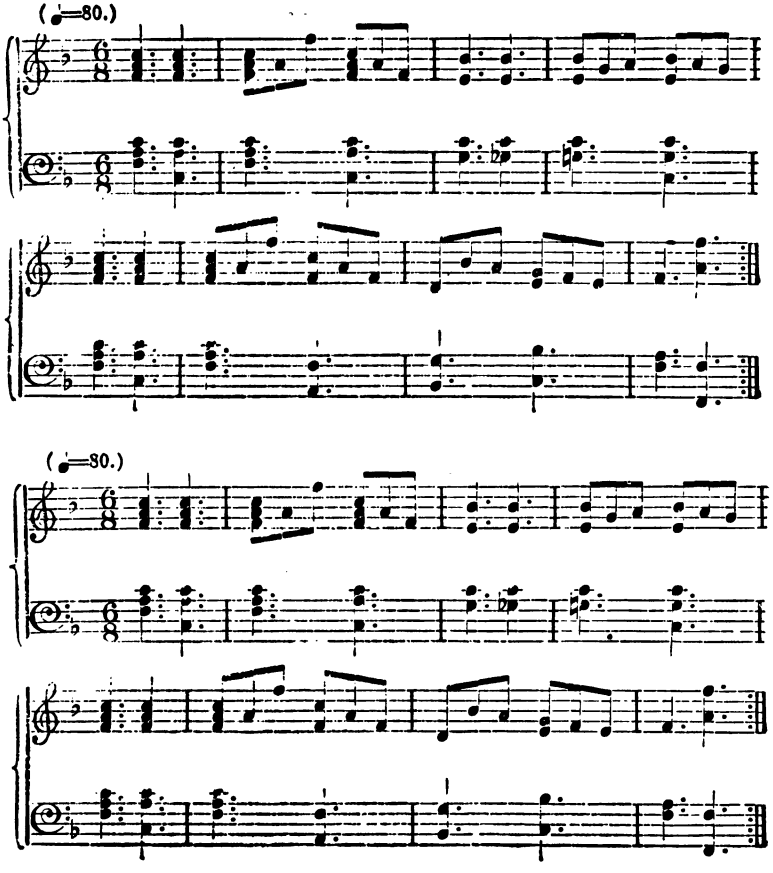
4th MOVEMENT.

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HAND-BELL EXERCISES.

5th MOVEMENT.

Fig. 9.

Fig. 10.

WORDS OF COMMAND. — *Change, Bend, One, Two, Three, Four.*

DIRECTIONS.—At the word "*Change,*" revolve upon the heels to the left side, facing the rear, place the right hand upon the right hip, and at the word "*Bend,*" bend over the left knee, placing the left hand at the front of the left foot upon the ground. At the word "*One,*" bring the left hand to the chest, see dotted figure of Fig. 10. At the word "*Two,*" thrust the left hand above the head, ringing the bell as before. At the word "*Three,*" bring the bell to the chest again; and at the word "*Four,*" bend to the ground again, see Fig. 10. Be careful to keep the feet at right angles, and see that the advanced knee only is bent.

MUSICAL TIME—March; duration, eight bars.

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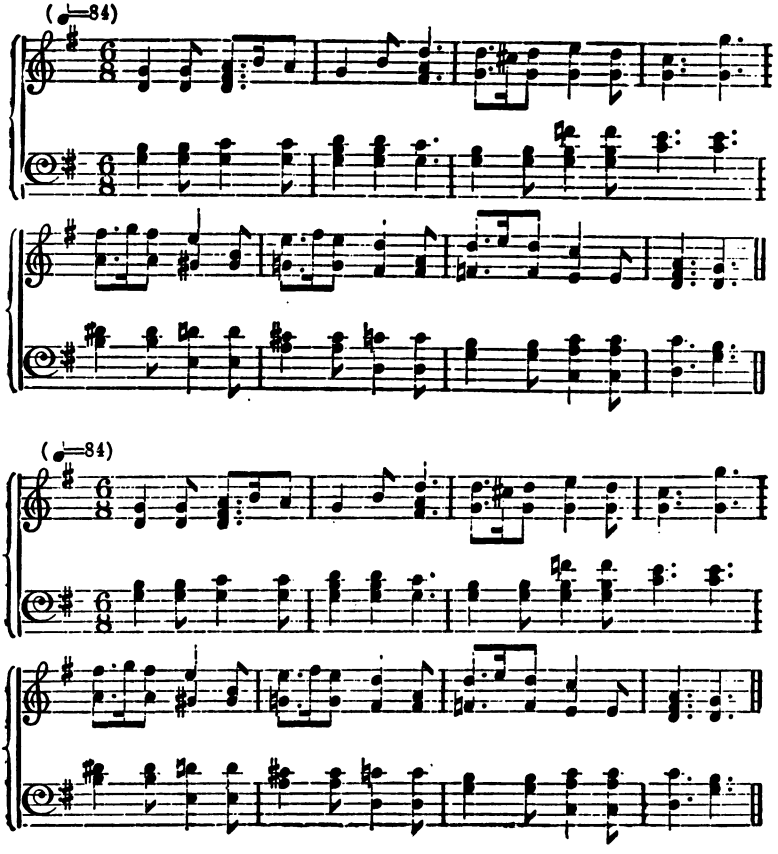
5th MOVEMENT.

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HAND-BELL EXERCISES.

6th MOVEMENT.

Fig. 11.

Fig. 12.

WORDS OF COMMAND.—*Change, Rise, Turn, Bend.*

DIRECTIONS.—At the word "*Change,*" rise up from bending over the left foot as in the preceding movement, and at the word "*Rise,*" place both hands above the head, see Fig. 12. At the word "*Turn,*" twist from the waist to the right front, see dotted figure in Fig. 11. At the word "*Bend,*" bend over the right knee, placing the hands upon the ground at the front of the right foot, as in Fig. 11. At the word "*Rise,*" again rise, placing the hands above the head and ringing the bells, as in the dotted figure of Fig. 11. At the word "*Turn,*" again turn to the left rear, as in Fig. 12; and at the word "*Bend,*" again bend, as shown in the dotted figure of Fig. 12. The feet should be kept at right angles, twisting from the waist only.

MUSICAL TIME—Waltz (played slowly); duration, eight bars.

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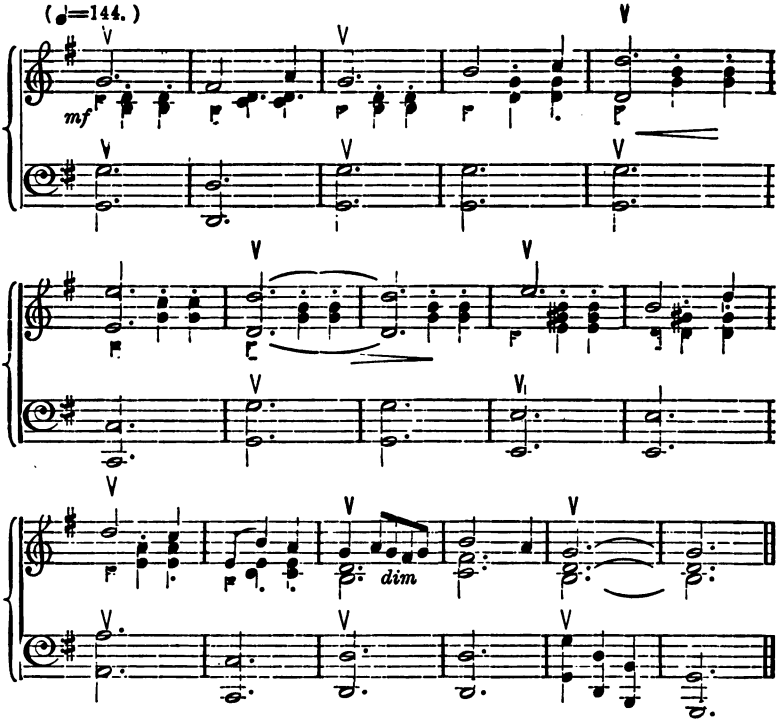
6th MOVEMENT.

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HAND-BELL EXERCISES.

7th MOVEMENT.

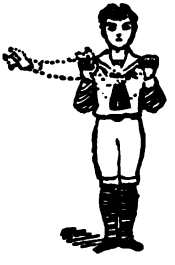

Fig. 13.

Fig. 14.

WORDS OF COMMAND.—*Chest, One, Two, Three, Four, Five, Six, Seven, Eight.*

DIRECTIONS.—After the preceding exercise, close the heels, and at the word "*Chest*," bring the hands to the chest, and at the word "*One*," thrust the arms to the right side on a line with the shoulder, see dotted line in Fig. 13. At the word "*Two*," bring the hands to the chest again. At the word "*Three*," thrust the arms outwards to the left side. At the word "*Four*," bring the hands to the chest again. At the word "*Five*," thrust the hands above the head, see Fig. 14. At the word "*Six*," bring the hands to the chest again. At the word "*Seven*," thrust the arms out forwards in a line with the shoulder; and at the word "*Eight*," bring the hands to the chest again; the bells to be rung at each movement.

MUSICAL TIME—Grenadiers' March, or Galop; duration sixteen bars.

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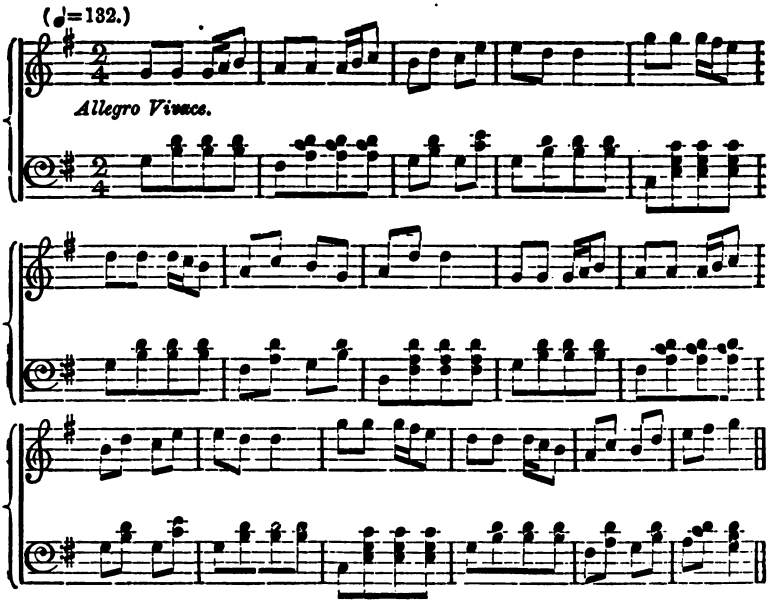
7th MOVEMENT.

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HAND-BELL EXERCISES.

8th MOVEMENT.

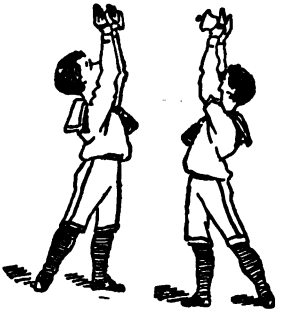

Fig. 15.

Fig. 16.

WORDS OF COMMAND.—*Feet apart, Swing above head, Inwards, Outwards.*

DIRECTIONS.—At the words of command each line will place the outside feet apart. At the words "*Swing above head, Inwards,*" each line will swing towards each other and above the head, the arms to be kept stiff, the body arched, the back heel slightly lifted from the ground, and the eyes fixed upon the bells, which are to be rung when in position of Fig. 15. At the word "*Outwards,*" swing the arms downwards and upwards to the outside, see Fig. 16, when the bells can again be rung. A pleasant change can be made when retaining position of Fig. 16—the body may be twisted round till position of Fig. 15 is reached; a swing and turn alternately make a pretty movement.

MUSICAL TIME—Waltz (slow); duration, sixteen bars.

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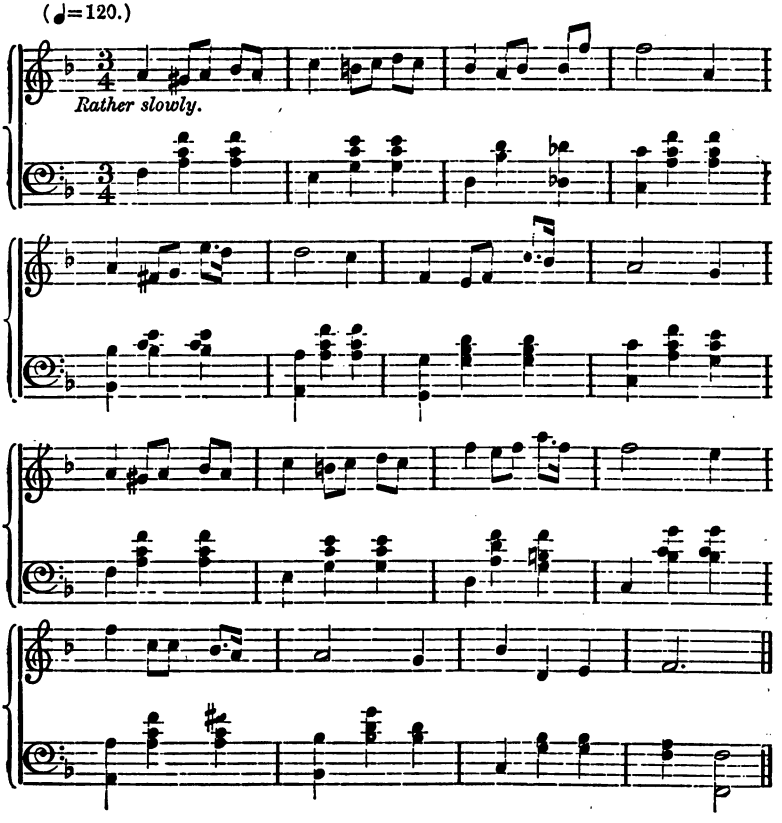
8th MOVEMENT.

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HAND-BELL EXERCISES.

9th MOVEMENT.

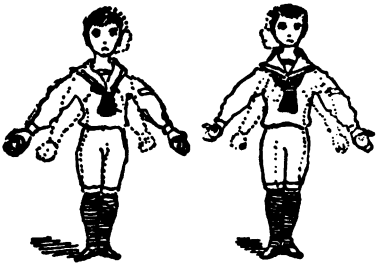

Fig. 17.

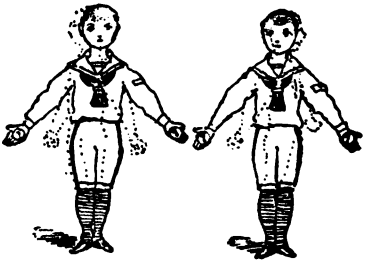

Fig. 18.

WORDS OF COMMAND.—*Feet together, Twist, Inwards, Outwards.*

DIRECTIONS.—At the words of command the feet must be brought smartly together, the heels pressing against each other, the toes pointing outwards; the position of the feet must be maintained during this exercise. At the word "*Twist Inwards,*" swing the arms inwards, twisting from the waist, and looking in the same direction, see dotted lines in Fig. 17. At the word "*Outwards,*" reverse the movement, swinging the arms, and looking outwards, twisting from the waist only as before, see Fig. 18, the bells to be rung at the end of each swing.

MUSICAL TIME.—Waltz; duration, sixteen bars.

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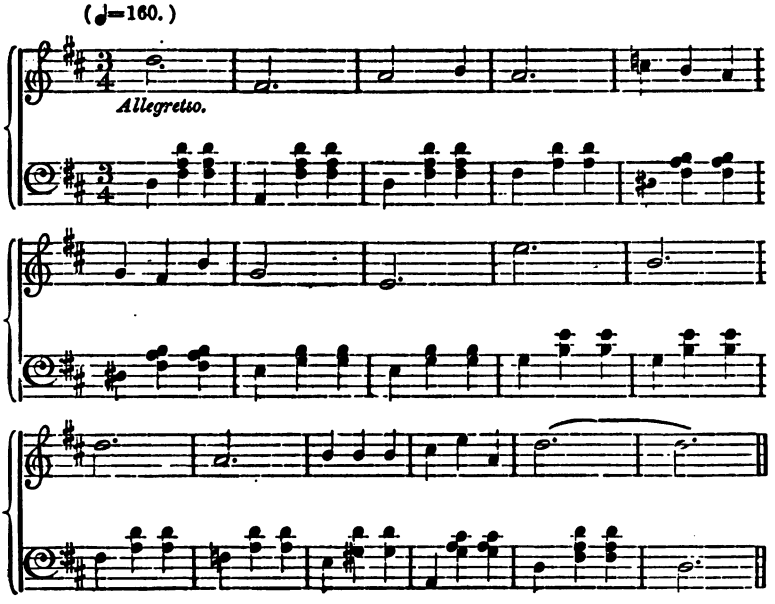
9th MOVEMENT.

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HAND-BELL EXERCISES.

10th MOVEMENT.

Fig. 19.

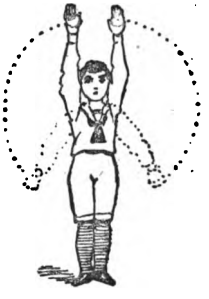

Fig. 20.

WORDS OF COMMAND.—*Above the head, Bend, Rise, Behind the back, Raise arms.*

DIRECTIONS.—Still keeping the feet together, at the word of command the arms are raised above the head. At the word "*Bend,*" bend from the waist only, stiff knees, until the hands touch the toes, see dotted lines of Fig. 19. At the word "*Rise,*" raise up the body until the arms are above the head again, see Fig. 19; look up at the bells. At the words "*Behind the back,*" bring the arms outwards and downwards until the arms are behind the back, see dotted lines in Fig. 20. At the words "*Raise arms,*" raise the arms outwards and upwards until above the head again, as in Fig. 19.

MUSICAL TIME—March; duration, eight bars.

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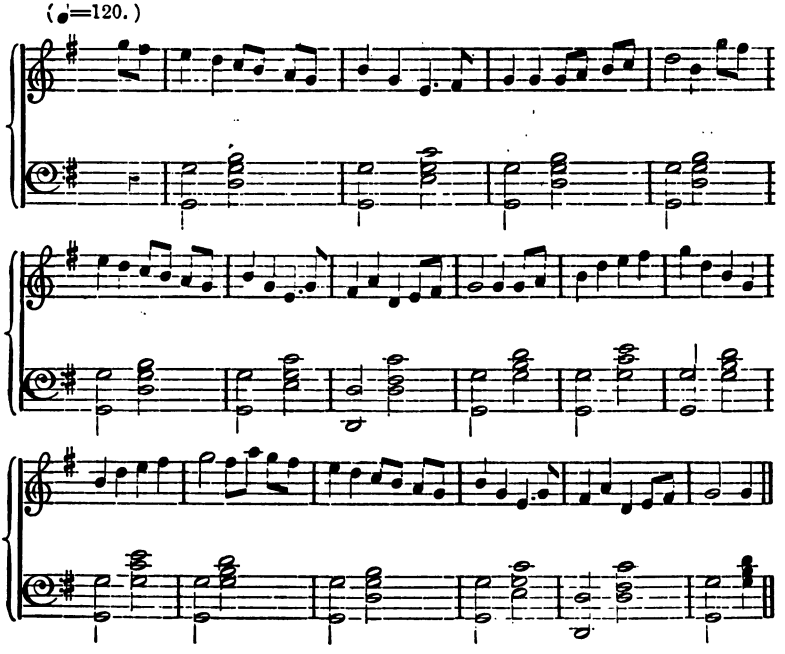
10th MOVEMENT.

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HAND-BELL EXERCISES.

11th MOVEMENT.

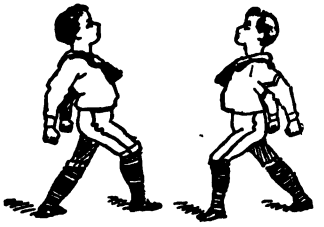

Fig. 21.

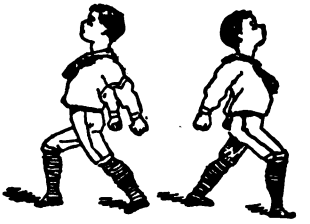

Fig. 22.

WORDS OF COMMAND.—*Charge Inwards, Recover, Outwards, Recover.*

DIRECTIONS.—At the words "*Charge Inwards,*" advance one foot forward towards the opposite line, the feet to be kept at right angles, the advanced knees bent, and the back legs stiff; at the same time throw the head well back, and describe a semicircle with the arms, keeping them in the rear and ringing the bells, see Fig. 21. At the word "*Recover,*" resume the starting position of closed heels. At the word "*Outwards,*" the lines should turn their backs towards each other, and advance the feet outwards, bending the advanced knee, and describing a semicircle with the arms as before, see Fig. 22. At the word "*Recover,*" spring back to the starting position.

MUSICAL TIME—March; duration, eight bars.

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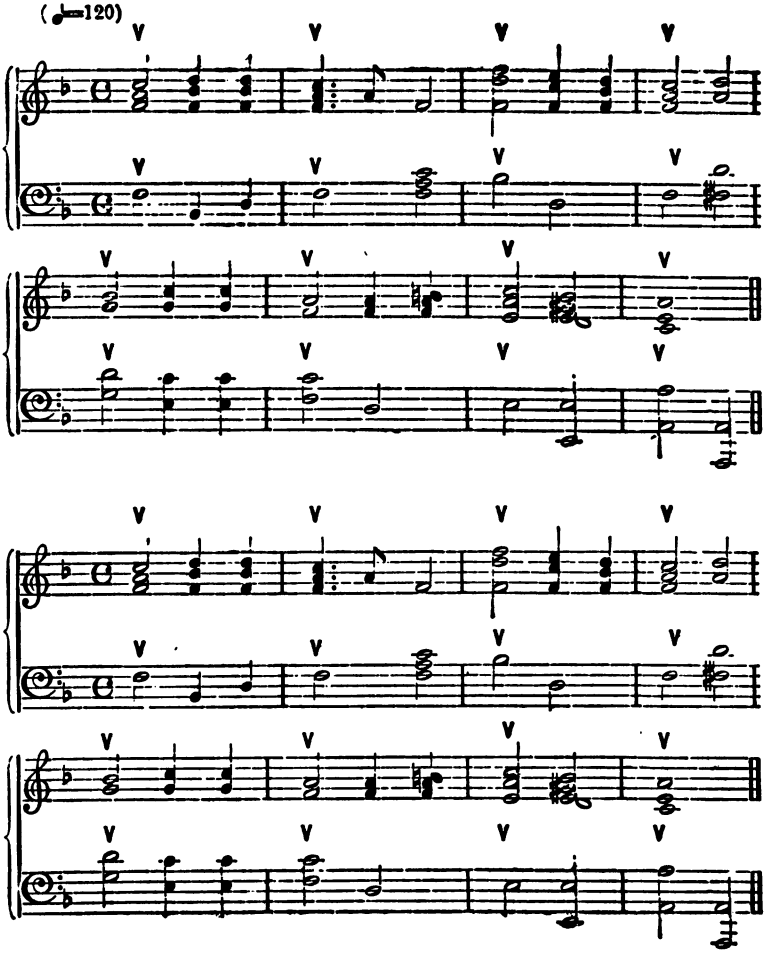
11th MOVEMENT.

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HAND-BELL EXERCISES.

12th MOVEMENT.

Fig. 23.

Fig. 24.

WORDS OF COMMAND.—*Charge Upwards, Recover, Outwards, Recover.*

DIRECTIONS.—At the words "*Charge Upwards,*" spring outwards with the feet at right angles, the advanced knee bent, the back leg stiff, simultaneously bring the arms forwards and upwards, until above the head, as in Fig. 23; here let the bells be rung. At the word "*Recover,*" close the heels and drop the arms outwards to the sides. At the words "*Outwards,*" spring forwards again, feet at right angles, advanced knee bent, and back leg stiffened as before; at the same time throw the arms upwards and outwards until the position of Fig. 24 is assumed; here ring the bells again. At the word "*Recover,*" close the heels and drop the arms down by the sides.

MUSICAL TIME—March; duration, eight bars.

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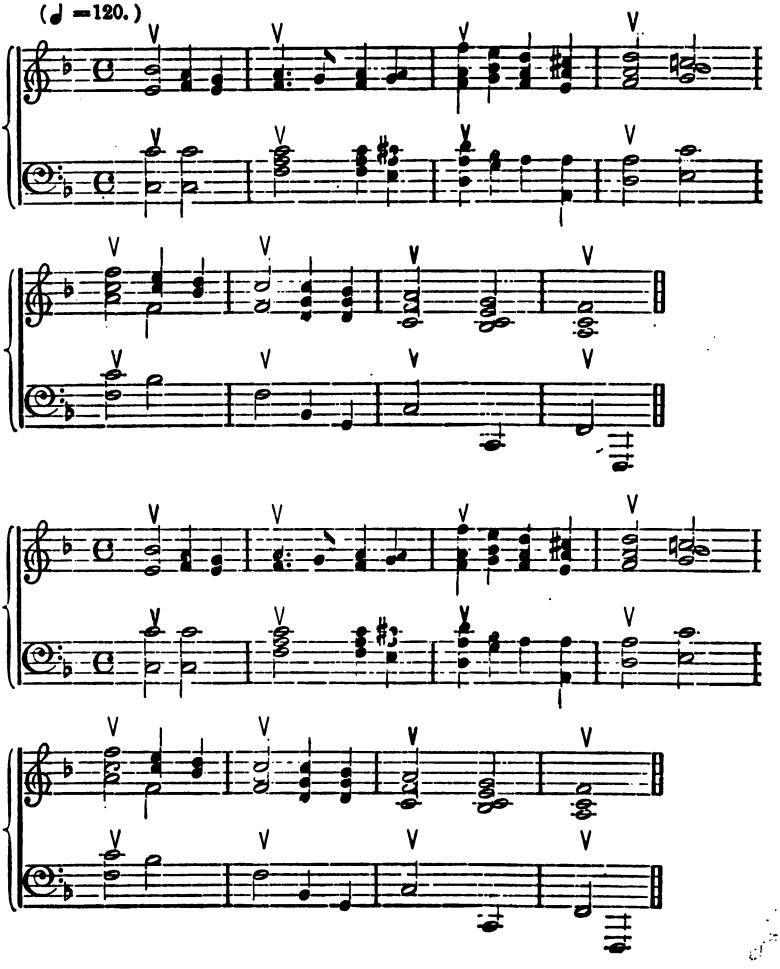
12th MOVEMENT.

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MILITARY GUN DRILL.

1st EXERCISE.

Attention.

Fig. 1.

Salute.

Fig. 2.

Present.

Fig. 3.

Children always take kindly to the Gun Drill. It is, apart from its youthful conceptions of military valour, inseparably connected with those movements of precision for which our army is so distinguished; and as this is a quality we gladly like to see in our youthful pupils, the Gun Drill will be found very useful for the purpose. The gun used should be a toy wooden one, and harmless in every way.* Having handed out the weapons, the pupils must be impressed with an idea of their responsibility and implicit obedience. Silence, smartness, precision, and all other characteristics of a soldier's duty, should be enjoined. After being arranged, marched on in line, and halted at the word of command, the first attitude to be taught is that of "*Standing at Ease*," and this is done by bringing the left heel into the hollow of the right foot, the right leg to be straightened, the left knee slightly bent, the butt of the gun to be resting between and at the front of the feet, the barrel outwards, with both hands, the left uppermost, upon it. The next attitude is that of "*Attention*," the gun

* To be had from the Publishers—see advertisements at the end of the book.

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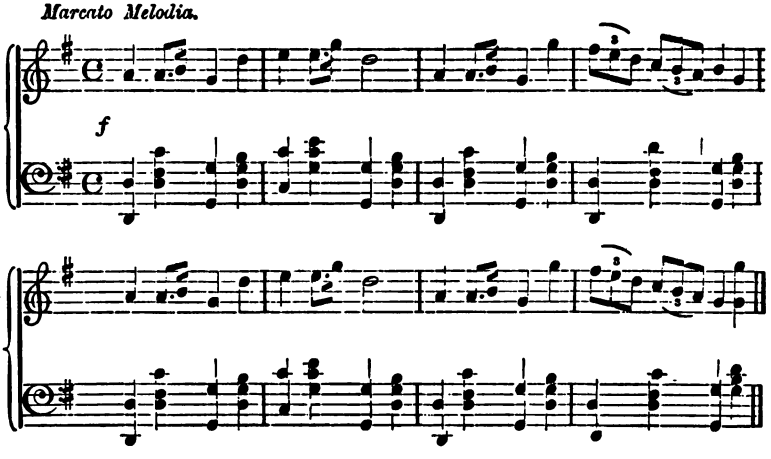
being raised up by the left hand, seized by the stock with the right, and the heels brought together, see Fig. 1. From here the gun should be raised to the mouth, and kept in a perpendicular position as a salute or mark of respect, see Fig. 2. At the word of command to "*Present Arms,*" the left hand should be raised from the side to the middle of the barrel; at the same time the feet should be brought to right angles, the left heel in a line with the right heel, and the left toes to the front; simultaneously place the right hand under the stock, and raising the gun, place the butt end of it against the shoulder, levelling the barrel as in Fig. 3.

MUSICAL TIME—MARCH; eight bars.

1st EXERCISE.

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MILITARY GUN DRILL.

2nd EXERCISE.

On Guard.

Fig. 4.

The next command, "*On Guard,*" is a more important position, and as a good and correct knowledge of it is very desirable, careful attention should be given in acquiring it. Starting, then, from the position of "Attention," the left hand should be raised to the barrel, the feet brought to right angles, the left foot leading. Immediately after this position is assumed, the left foot should be advanced about 6 or 8 inches, both knees bent over the feet, the barrel lowered until across the body, pointing upwards and to the left; the butt of the gun should rest against the right thigh, see Fig. 4.

MUSICAL TIME—March; eight bars.

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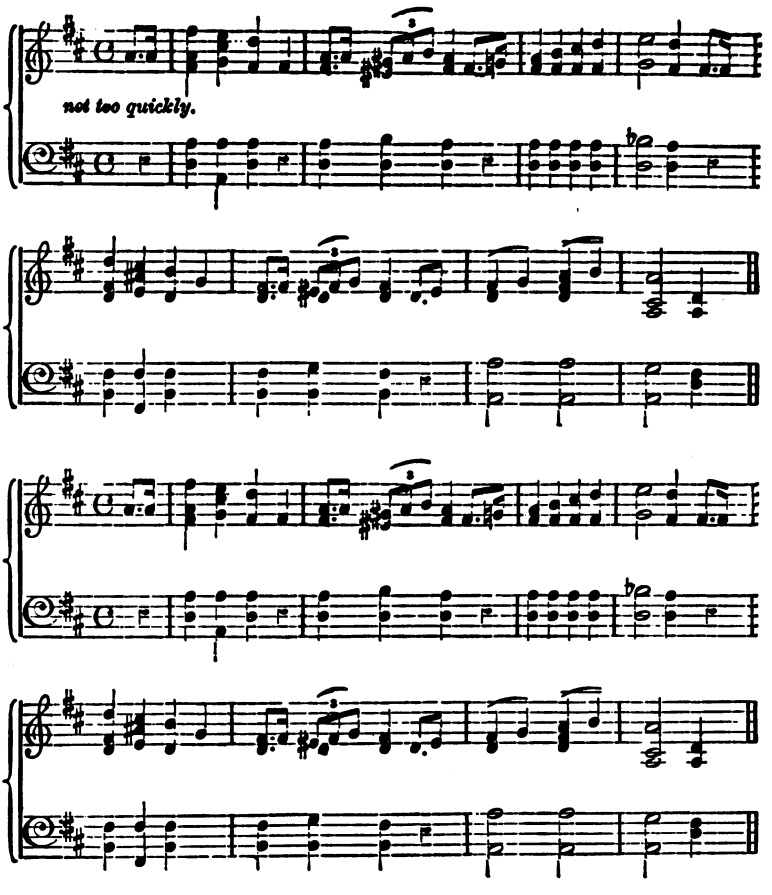
2nd EXERCISE.

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MILITARY GUN DRILL.

3rd EXERCISE.

Right Head Guard.

Fig. 5.

Left Head Guard.

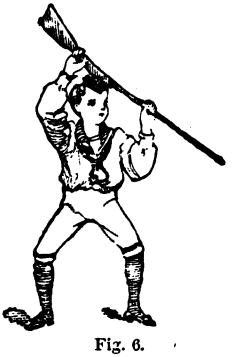

Fig. 6.

Right Side Guard.

Fig. 7.

Left Side Guard.

Fig. 8.

The "Guards" should also be carefully and correctly acquired, not only for the sake of exactitude in position, but also for a means of defence, as we shall show later on. When in the position of "On Guard," the Teacher will give the word of command "*Right Head Guard,*" upon which the pupil will raise the gun above his head, retaining the angle of the "On Guard" position, *i.e.*, the left hand and barrel pointing upwards and to the left, the stock of the gun covering the right side of the head. At the word of command "*On Guard,*" resume that position. At the word of command "*Left Head Guard,*" the gun should be again raised above the head, but this time the right hand and stock of the gun should be raised above the head, and the left hand with the barrel pointing downwards and to the left, thus guarding the left side of the head. At the word of command resume the posi-

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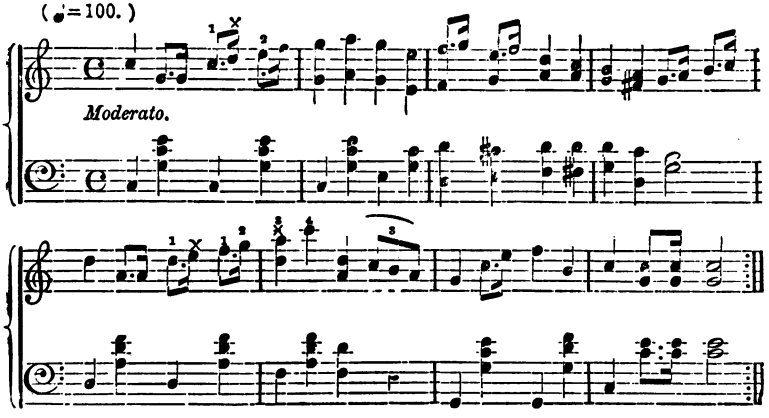
tion of "On Guard." At the word of command "*Right Side Guard,*" the right hand and stock of the gun must be raised until opposite the right shoulder, the palm of the right hand facing to the right; the barrel should be pointed downwards and outwards to the right side, the left hand being opposite the waist, see Fig. 7. Resume the "On Guard" position, and upon the word of command "*Left Side Guard,*" the stock of the gun should be raised until the right hand is opposite the left shoulder, the back of the hand facing the left side; the barrel of the gun should be pointed downwards and outwards to the left side, as in Fig. 8. At the word of command, resume the position of "On Guard." All the "Guards" can either be performed consecutively or with the position of "On Guard" between each, the latter being the best method. Upon coming to the position of "On Guard," a stamp of the advanced foot should be made to emphasize the time.

MUSICAL TIME—March; sixteen bars.

3rd EXERCISE.

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MILITARY GUN DRILL.

4th EXERCISE.

Right Head Attack.

Fig. 9.

Left Head Attack.

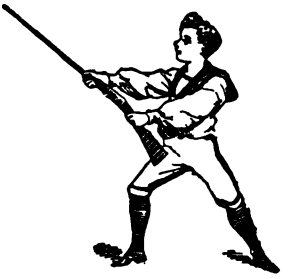

Fig. 10.

Right Side Attack.

Fig. 11.

After the "Guards" have been properly acquired, the "Attack" may be undertaken. Upon the word of command "*Right Head Attack,*" the pupils should raise the gun until level with the chin, and thrust the point of the gun forward in a horizontal line, and in the direction of an imaginary opponent's right cheek; at the same time as the arms are straightened in front, the left foot should be well advanced and the right leg kept stiff. Upon the word "On Guard," resume that position. On the word of command "*Left Head Attack,*" the pupil should again step out with the left foot, the knee being well bent over the foot, the right leg being stiff, the arms thrust forward until the point of the gun is in the direction of the enemy's left cheek. On the word "On Guard," let that position be at once resumed. As these two guards differ slightly from the next two, it is advisable to practise them well before proceeding.

From the position of "On Guard," and upon the word of command "*Right Side Attack,*" the left foot should be regained and lunged out, the arms thrust forward; this time, however,

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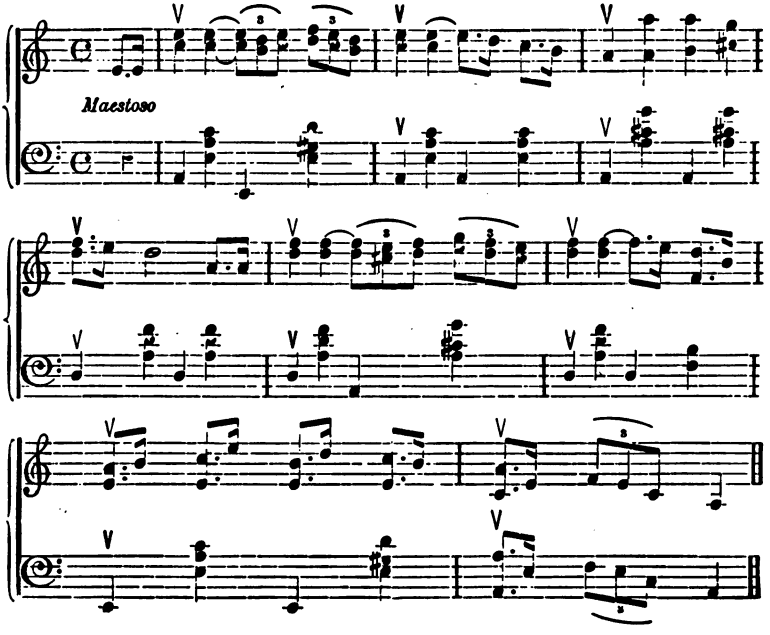
Left Side Attack.

Fig. 12.

the point of the gun should be thrust in the direction of the foeman's right leg. On the word "On Guard," again spring smartly back to that position. Upon the word of command "*Left Side Attack,*" the left foot should be once more advanced and the arms thrust forward until the point of the gun be in the direction of the enemy's left leg. At the word "On Guard," spring into that position as before. These attacks should be made alternately with the position of "On Guard," and, like the guards, the attacks should be emphasized by a stamp of the left foot upon getting into each position. Having mastered the preceding exercises, the pupils may be formed into two lines, and called the front and rear rank; the front rank can then make the attack, the rear guarding, and *vice versâ.*

MUSICAL TIME—March.

4th EXERCISE.

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MILITARY GUN DRILL.

5th EXERCISE.

Form Square, Reserve Line.

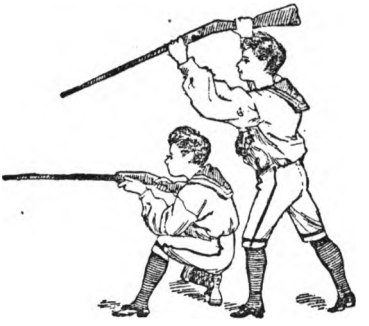

Fig. 13.

We will conclude this mimic "Gun Drill" with one or two pretty finishes. After being re-formed in one line, the whole of the single movements, consisting of "*Stand at Ease*," "*Attention*," "*Salute*," "*On Guard*," the "*Guards*," and "*Attacks*," ought to be gone through, varied according to the discretion of the Teacher, and to musical time, a "March" being best for the purpose. The movements may also be done facing each side, either by the whole line or by alternate members back to back. Another pretty finish is to "*Form Square*." This is done by an arrangement in which a square of double lines is formed: the first line kneel upon the right knee, bringing the gun to the "Present" position, the lines at the back of them choosing another position, as in Fig. 13. After these movements the pupils should be marched back into one line and to the position of "Attention"; the "*Halt*" should be given, and the pupils, carrying their guns upon their shoulders, march off with military precision; in fact, the success of the Drill will all depend upon the precision with which it is performed.

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GRECIAN EXERCISES.

In passing through the various Halls of Sculpture, the Museums and Art Galleries throughout the country, one is often struck with the beautiful pose of the figures, the embodiment of grace, beauty and strength, which the artists have handed down to us. We propose in this chapter to introduce some of those figures, putting life and activity into their movements, so that they may prove beneficial to those who practise them, and form effective and graceful movements to those who look on. A small pair of brass cymbals* can appropriately be used to mark the time.

1st MOVEMENT.

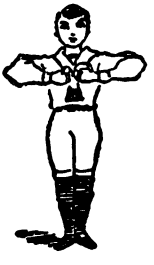

Fig. 1.

Fig. 2.

WORDS OF COMMAND.—*Attention, Chest, Circle.*

DIRECTIONS.—Stand with heels closed, body erect. At the word "*Chest,*" bring the cymbals to the chest, see Fig. 1. At the word "*Circle,*" bring the arms upwards, outwards, and downwards, see Fig. 2.

MUSICAL TIME—March (slowly); duration, eight bars.

* To be had through the publishers.

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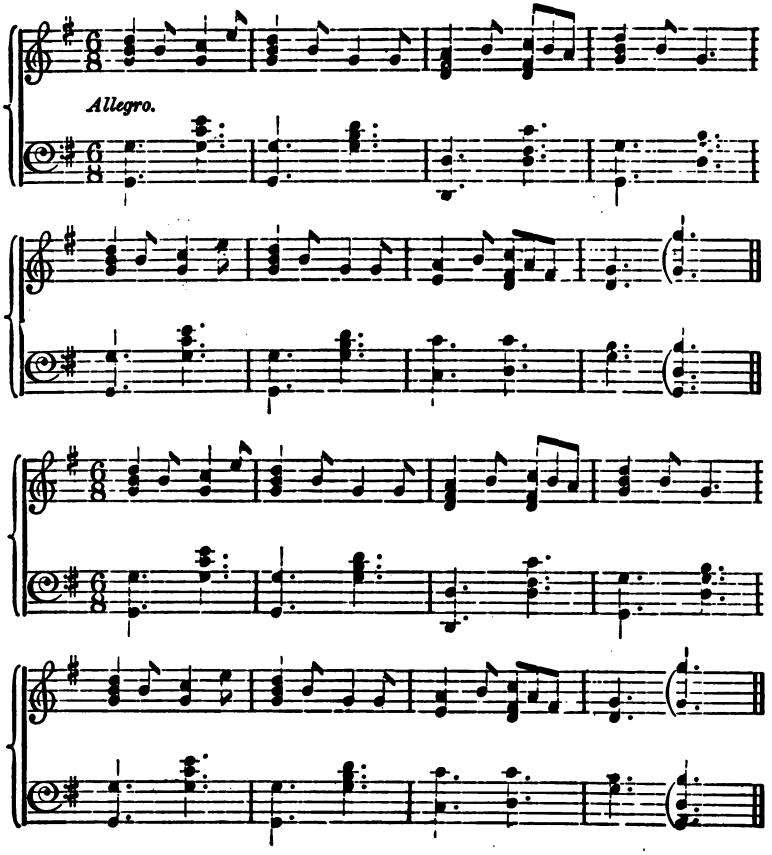
1st MOVEMENT.

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GRECIAN EXERCISES.

2nd MOVEMENT.

Fig. 3.

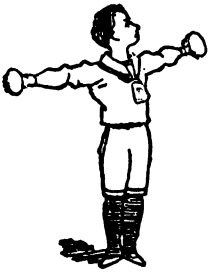

Fig. 4.

WORDS OF COMMAND.—*Shoulders, Extend the Arms, Twist, Right, Left.*

DIRECTIONS.—From the position of attention, and at the word "*Shoulders,*" bring the cymbals on to the shoulders. At the word "*Outwards,*" extend the arms outwards until they are level with the shoulders. At the words "*Twist Right,*" turn the body from the waist to the right side; there will be a strong inclination to separate the feet when this movement is made, but this must be resisted, and the position of Fig. 3 assumed. At the word "*Left,*" swing the arms and body around to the left side, keeping the heels together as before, see Fig. 4. A pause of four bars should be made at the end of each position.

MUSICAL TIME—March; duration, eight bars.

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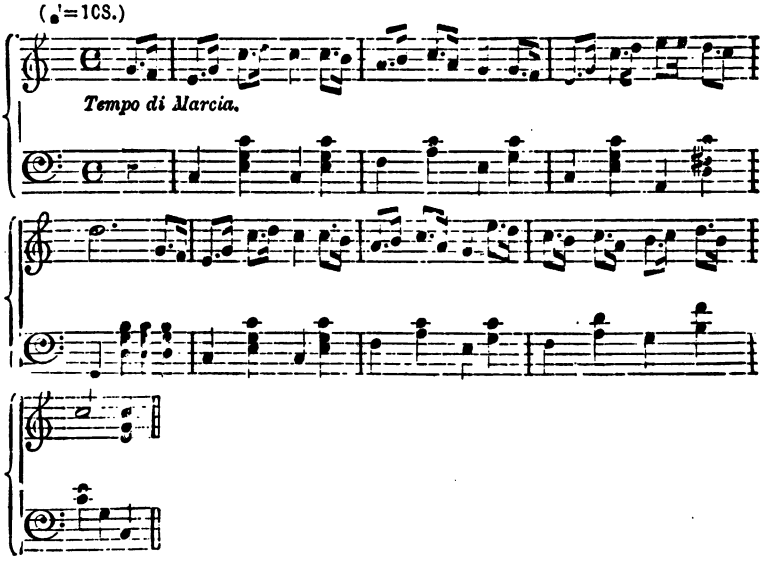
2nd MOVEMENT.



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GRECIAN EXERCISES.

3rd MOVEMENT.

Fig. 5.

Fig. 6.

WORDS OF COMMAND.—*Right Arm and Left Foot Advance, Change.*

DIRECTIONS.—At the words of command, advance the left foot and right arm forward, raising the right arm above the head and keeping the left well to the rear of the left side, keep both knees stiff, and look up at the upraised cymbal, see Fig. 5; remain in this attitude for about four bars duration. At the word "*Change*," close the heels at once and step out with the right foot, raising the left arm above the head and thrusting the right well back at the right side; look up as before at the left cymbal, see Fig. 6. Both arms and legs should be kept stiff in these movements, staying in each attitude for four bars duration.

MUSICAL TIME—March; duration, 16 bars. Strike cymbals on going into each position.

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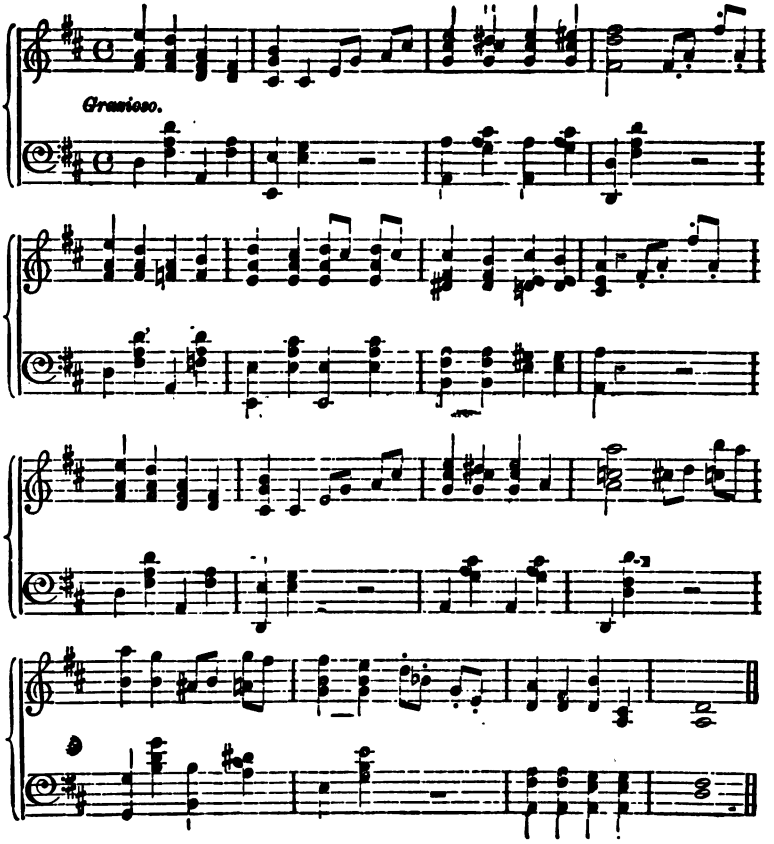
3rd MOVEMENT.

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GRECIAN EXERCISES

4th MOVEMENT.

Fig. 7.

Fig. 8.

WORDS OF COMMAND.—*Raise Cymbals, Advance, Change, Lower.*

DIRECTIONS.—At the words "*Raise Cymbals, Advance,*" bring the left foot forward, bending the advanced knee, straightening the right, feet to be kept at right angles, the arms upraised, the face looking downwards, see Fig. 7; remain in this attitude for four bars duration. At the words "*Change, Lower,*" lower the arms until they are behind the back, at the same time lean backwards from the waist and look upwards, throwing the head well back, see Fig. 8; remain in this attitude for four bars duration. Also, a change can be made in these positions by performing them more quickly, and by bringing the feet forward alternately.

MUSICAL TIME—March; duration, sixteen bars. Strike the cymbals upon going into each position.

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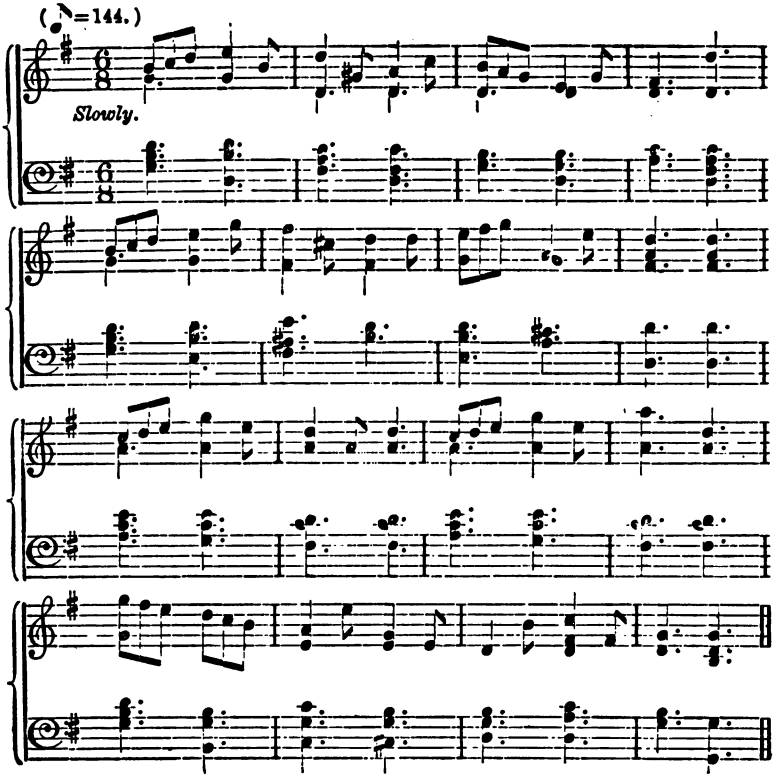
4th MOVEMENT.

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GRECIAN EXERCISES.

5th MOVEMENT.

Fig. 9.

Fig. 10.

WORDS OF COMMAND.—*Left foot apart, Arms Right, Left.*

DIRECTIONS.—At the words of command, bring the left foot apart. At the words "*Arms Right,*" raise the arms to the right side, extending and keeping them in a line with the shoulders, bend the left and keep the right knee stiff, feet to be at right angles, the face turned to the left side, see Fig. 9. At the word "*Left,*" reverse the movement, raising the arms to the left side, bending the right knee, and turning the face to the right side, see Fig. 10. Strike the cymbals on going into position, and remain in each attitude for four bars duration. A change can be made by revolving the arms around the front of the body before going into each position.

MUSICAL TIME—March; duration, sixteen bars.

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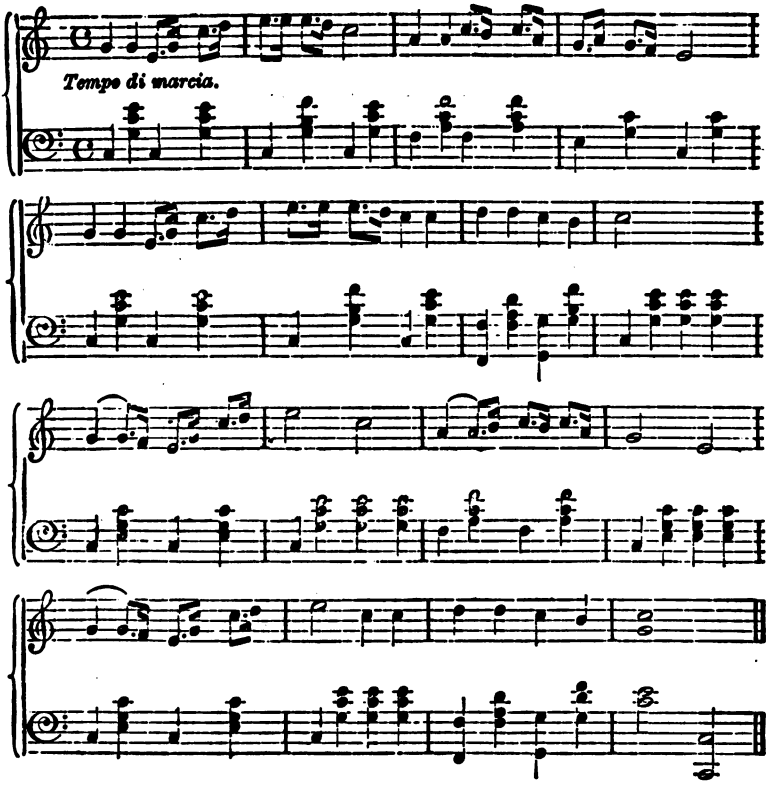
5th MOVEMENT.

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GRECIAN EXERCISES.

6th MOVEMENT.

Fig. 11.

Fig. 12.

WORDS OF COMMAND.—*Charge Forward, Backward.*

DIRECTIONS.—At the words "*Charge Forward,*" advance the left foot forward, the feet being at right angles, the advanced knee bent, and the right leg stiff; simultaneously raise the arms above the head, head to be kept well back, as in Fig. 11. At the word "*Backward,*" bring the left leg backward until it is in the rear of the right one, straighten the knee, and now bend the right knee; simultaneously bring the arms downwards and backwards, until behind the body, see Fig. 12. The cymbals can be sounded when going into each position, and a change be effected by advancing the right and left feet alternately.

MUSICAL TIME—March: duration, eight bars.

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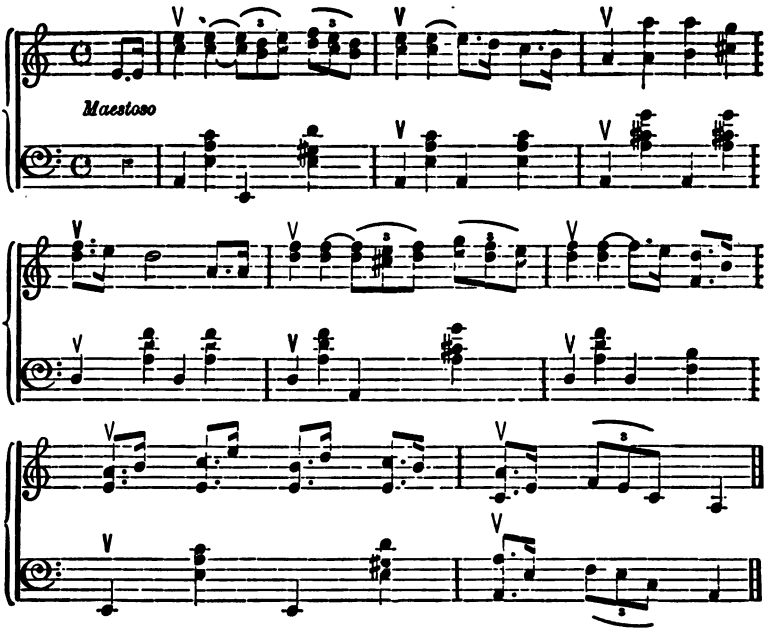
6th MOVEMENT.

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GRECIAN EXERCISES.

7th MOVEMENT.

Fig. 13.

Fig. 14.

WORDS OF COMMAND.—*Alternate Charge, Change.*

DIRECTIONS.—From the position of attention, and at the words "*Alternate Charge,*" bring the right foot behind the left, straightening the knee, bend the advanced knee; simultaneously raise the right arm upwards and forwards, and extend the left arm downwards and backwards, see Fig. 13. At the word "*Change,*" bring up the right foot and advance it in front of the left, at the same time bring the right arm downwards and backwards, and the left forwards and upwards, see Fig. 14. The feet should be about ten or twelve inches apart. Sound the cymbals when going into each position. Let the head be kept well back, and look up at the upraised cymbal.

MUSICAL TIME—March; duration, eight bars.

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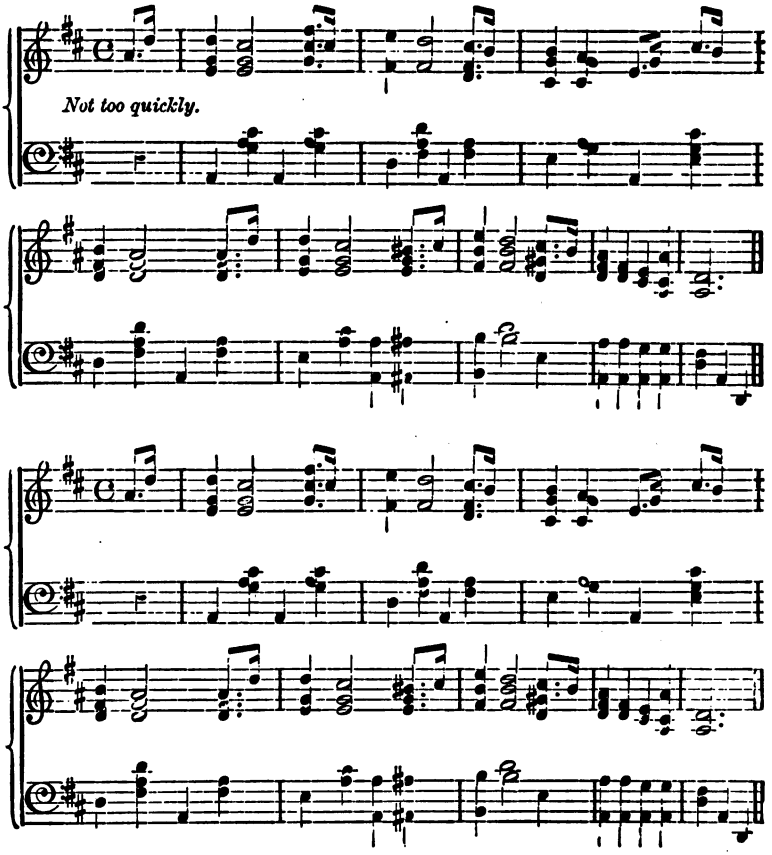
7th MOVEMENT.

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GRECIAN EXERCISES.

8th MOVEMENT.

Fig. 15.

Fig. 16.

WORDS OF COMMAND.—*Advance Foot, Extend Arms, Close, Change.*

DIRECTIONS.—At the words of command, advance the left foot to the front, bending the knee, straightening the right knee, and keeping the feet at right angles; simultaneously extend the arms outwards until level with the shoulders, see Fig. 15. At the word "*Close,*" bring the arms forward until they are horizontal and parallel with each other at the front of the body; here sound the cymbals, see Fig. 16. At the same time straighten the advanced knee, placing the weight of the body upon the rear leg. At the word "*Change,*" twist the body from the waist and face the opposite direction, the right foot will thus be advanced and the arms extended. At the word "*Close,*" again close the arms and straighten the knee as before, see Fig. 16.

MUSICAL TIME—March; duration, eight bars.

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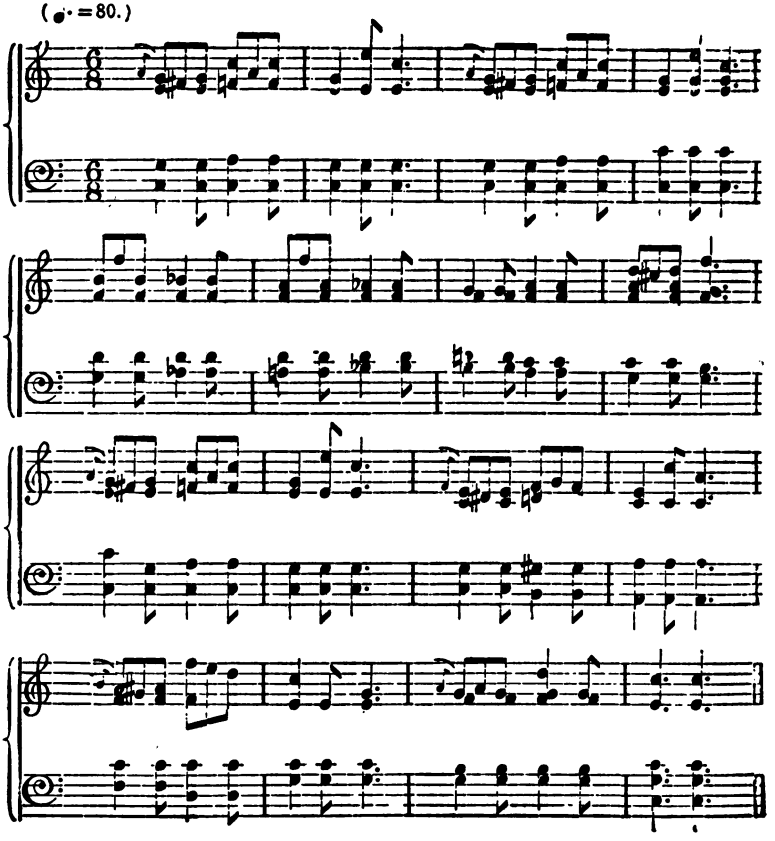
8th MOVEMENT.

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GRECIAN EXERCISES.

9th MOVEMENT.

Fig. 17.

Fig. 18.

WORDS OF COMMAND.—*Alternate Charge, Inwards, Recover, Outwards.*

DIRECTIONS.—If the pupils are in even lines, let them at the word "*Inwards*" advance the left forwards towards each other, bending the advanced knee, straightening the right, feet at right angles; at the same time let them raise the right arm and strike the cymbals against each other, extending the left arm in the rear, see Fig. 17. At the word "*Recover*," let the position of attention be regained. At the word "*Outwards*," let the lines again step into the *Alternate Charge* position, but this time with their backs to each other, see Fig. 18. Be careful to see that the hands are well back, the eyes looking upon the upraised cymbals.

MUSICAL TIME—March; duration, eight bars.

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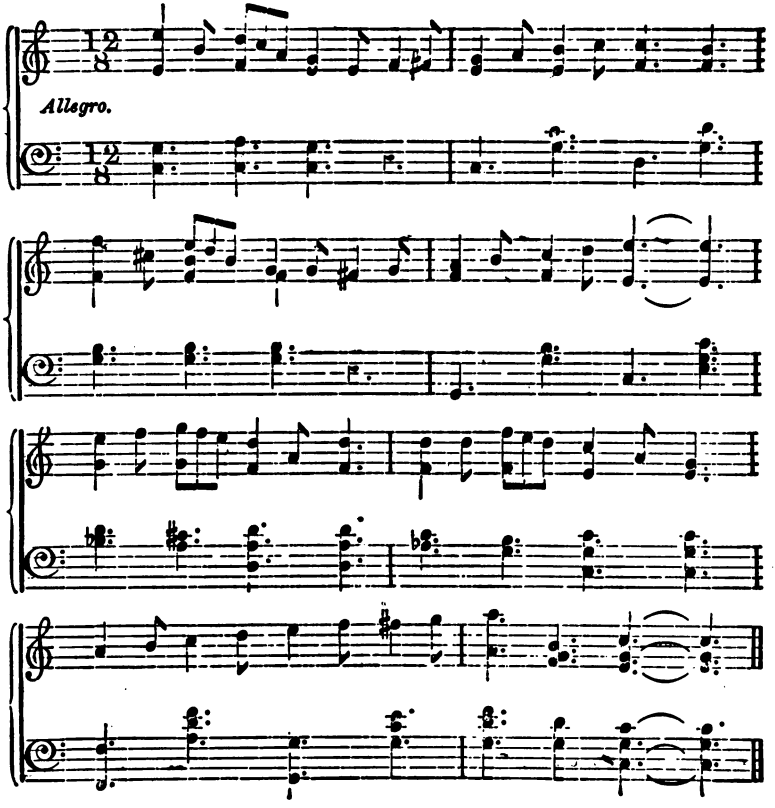
9th MOVEMENT.

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GRECIAN EXERCISES.

10th MOVEMENT.

Fig. 19.

Fig. 20.

WORDS OF COMMAND.—*Front line attack, Rear line defend, Recover, Rear line attack, Front line defend.*

DIRECTIONS.—Divide the pupils into front and rear lines, and at the words of command let both lines step out with the left foot, the front line making an attack upon the heads of the rear line, the rear line will receive the attack upon the upraised and bent elbow of the right arm. At the word "*Recover,*" let the position of attention be resumed. At the words of command let the positions be reversed, the rear lines attacking and the front lines defending, see Fig. 20. Recover as before. In marching off, the cymbals might be sounded in unison with the music, at front of the chest.

MUSICAL TIME—March; duration, eight bars.

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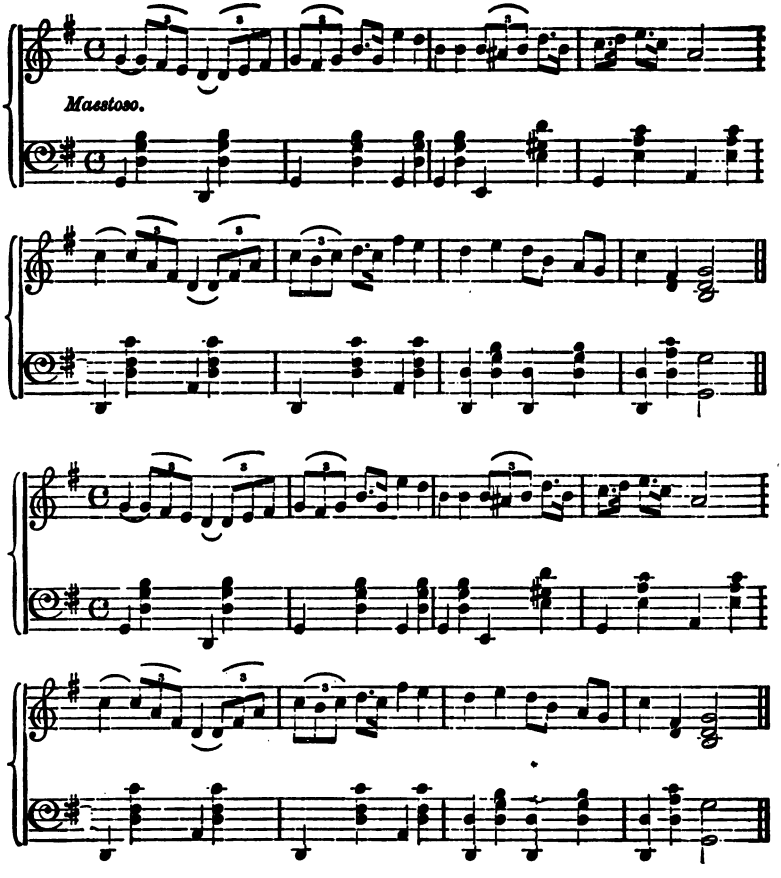
10th MOVEMENT.

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SCARF DRILL.

THE "SCARF DRILL" will be found a very pretty, graceful, and, at the same time, exceedingly beneficial set of exercises for girls and infants. The scarfs* are made of calico, silk, or muslin, and should measure from 3 to 5 feet in length, and be of various colours, according to the taste of the Teacher. The exercises are principally performed in pairs; the pupils, therefore, should be marched on in double lines, as in Fig. 1.

1st MOVEMENT.

"Attention."

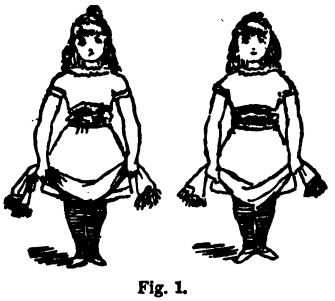

Fig. 1.

"Behind the Back."

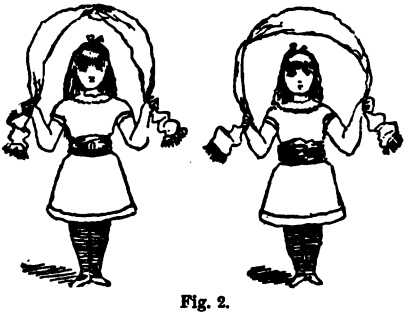

Fig. 2.

WORDS OF COMMAND.—*Attention, Behind the Back, Front.*

DIRECTIONS.—At the word "*Attention,*" bring the heels together, body erect, head and shoulders well back; shorten the scarf by holding it in double lengths, see Fig. 1. At the word "*Behind the Back,*" release the double fold into the full length, and throw the scarf over the head, see Fig. 2. At the word "*Front,*" bring the scarf over the head to the waist again.

MUSICAL TIME—Waltz; eight bars.

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* May be had from the Publishers.

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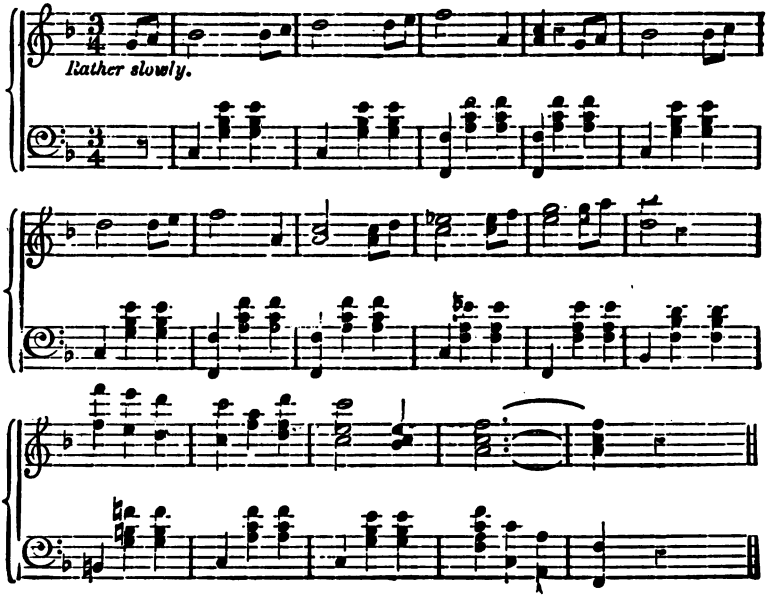
1st MOVEMENT.

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SCARF DRILL.

2nd MOVEMENT.

"Raise Right Arm and Advance Left Foot."

Fig. 3.

"Change."

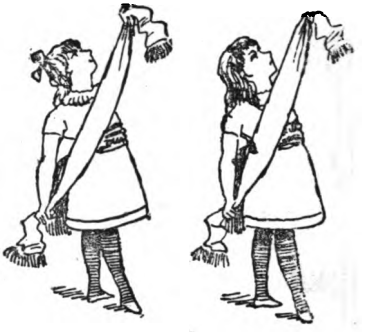

Fig. 4.

WORDS OF COMMAND.—*Raise Right Arm and Advance Left Foot, Change.*

DIRECTIONS.—At the word of command, raise the right hand above the head, bring the left hand slightly to the rear of the left side, at the same time advance the left foot to the front, pointing the toes downwards; the face should be upturned to the right hand, the head being thrown well back, see Fig. 3. At the word "*Change*," the position of "Attention" should be momentarily assumed, and then spring out with the right foot, raising the left arm above the head, looking at the left hand, pointing the right foot downwards, as in Fig. 4, thus reversing the attitude of Fig. 3.

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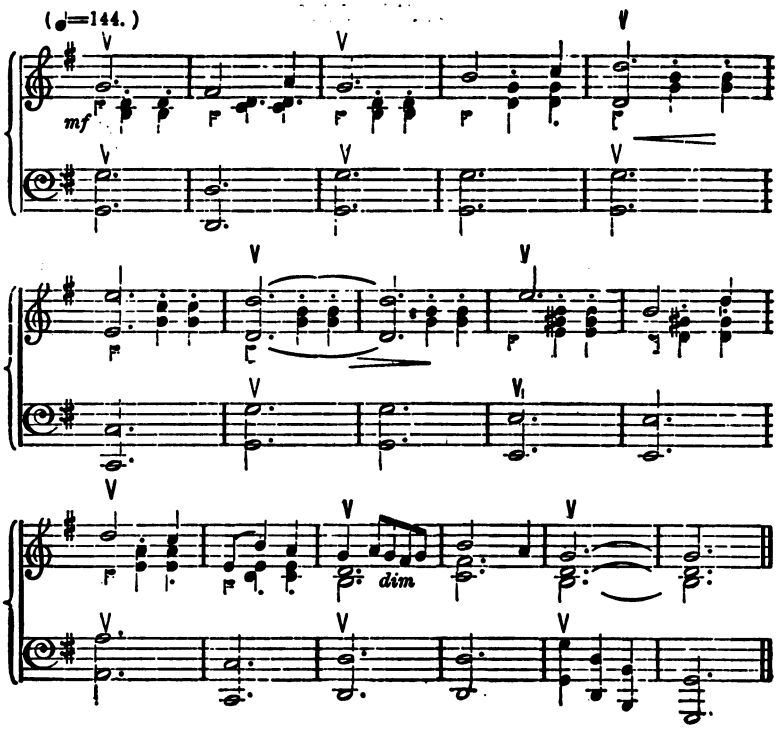
2nd MOVEMENT.

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SCARF DRILL.

3rd MOVEMENT.

"Shorten Scarfs," "Face."

Fig. 5.

"Throw."

Fig. 6.

WORDS OF COMMAND.—*Shorten Scarfs, Face, Throw.*

DIRECTIONS.—At the word of command "*Shorten Scarfs,*" the scarf should be quickly folded and held in the right hand, one end being firmly held, the other loosely and ready to throw. At the word "*Face,*" the pupils and lines face each other, as in Fig. 5. At the word "*Throw,*" each pupil will throw one end of her scarf towards her partner's left hand; both partners will therefore catch the end of the scarf thus thrown towards them with the left hand, see Fig. 6. This movement should be made with the body as erect as possible, without any bending forward or getting out of position. The partners also should be of equal height as far as possible, in order to increase the general effect of the movements.

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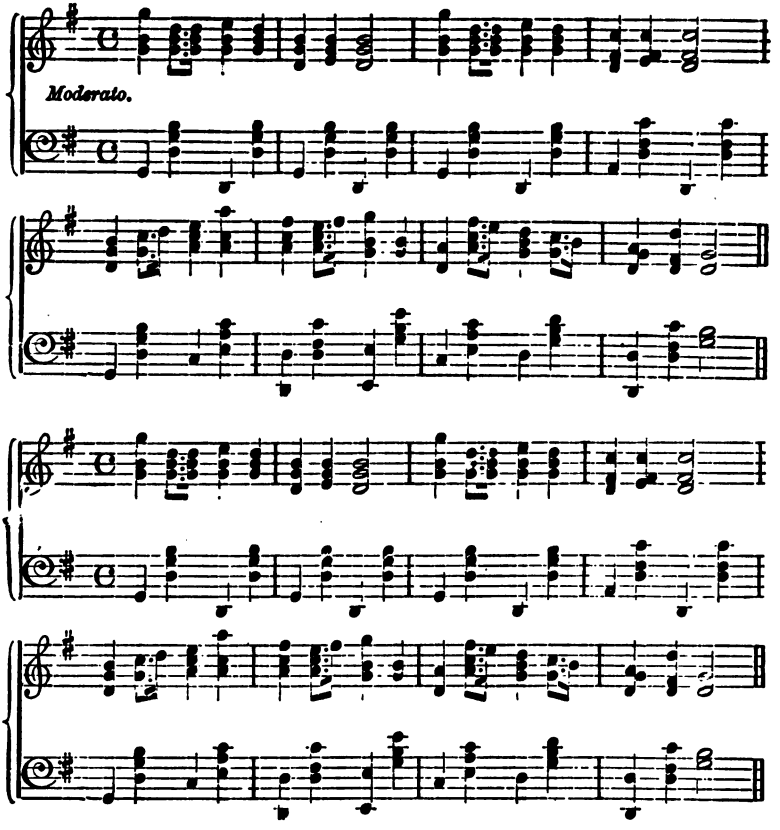
3rd MOVEMENT.

Music is not essential for the 3rd Movement.

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SCARF DRILL.

4th MOVEMENT.

"Above the Head."

Fig. 7.

WORDS OF COMMAND.—*Above the Head, Outwards Bend.*

DIRECTIONS.—Standing with the arms at the sides, at the word of command "*Hands above the Head,*" the pupils should raise their arms outwards and above the head until the hands meet, arms to be kept very stiff and body erect, see Fig. 7. At the word of command "*Outwards Bend,*" the arms should be separated outwards, and when level with the shoulder the body should be bent from the waist, and the arms further lowered until the hands touch the side; the knees should be kept stiff, bending from the waist only, see Fig. 8. At the word "*Rise,*" the pupil should assume the erect position, and repeat the exercise.

"Outwards Bend."

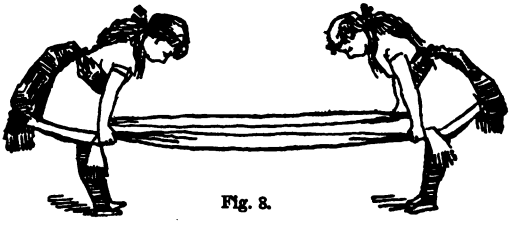

Fig. 8.

MUSICAL TIME—Waltz; eight bars.

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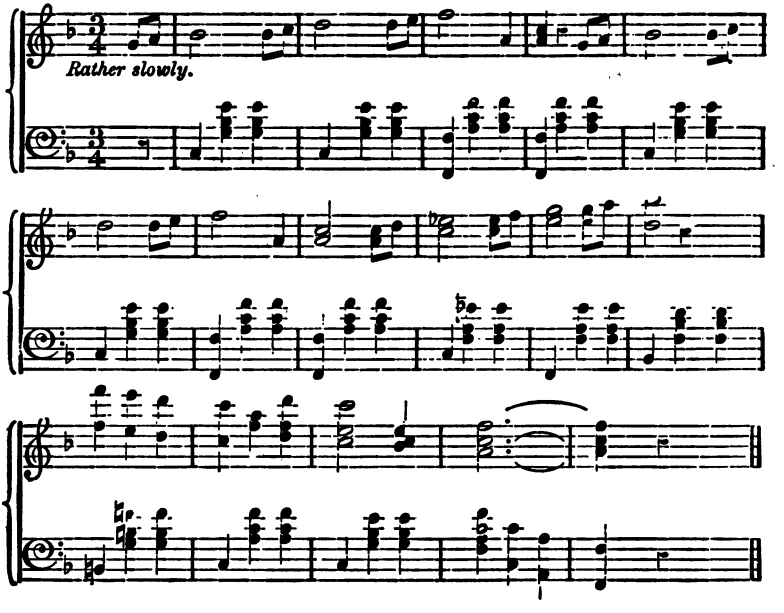
4th MOVEMENT.

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SCARF DRILL.

5th MOVEMENT.

"Swing above the Head, Right."

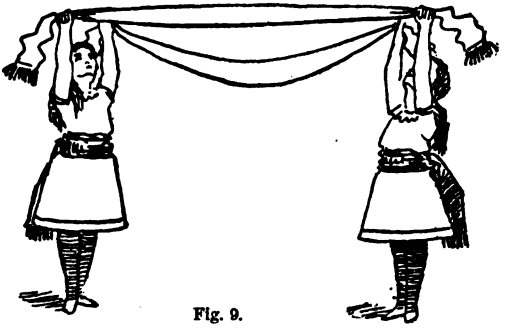

Fig. 9.

WORDS OF COMMAND.—*Swing above the Head, Right, Left.*

DIRECTIONS.—Starting from the position of "Attention," and at the word of command "*Swing above the Head, Right,*" swing the arms simultaneously upwards and above the head to the right end of the room, the feet to be kept together, the arms stiff, the head thrown back, looking up to the upraised arms, see Fig. 9. At the word "*Left,*" swing the arms downwards past the waist and upwards to the left side of the room, see Fig. 10. This movement must be made with the arms alone, the body remaining erect.

"Left."

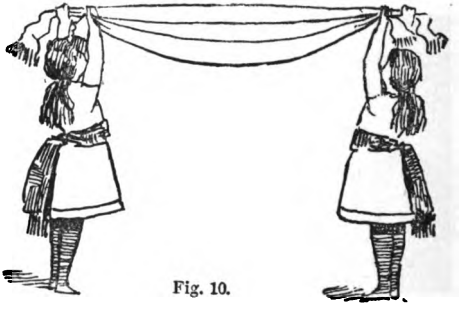

Fig. 10.

MUSICAL TIME—Waltz; sixteen bars.

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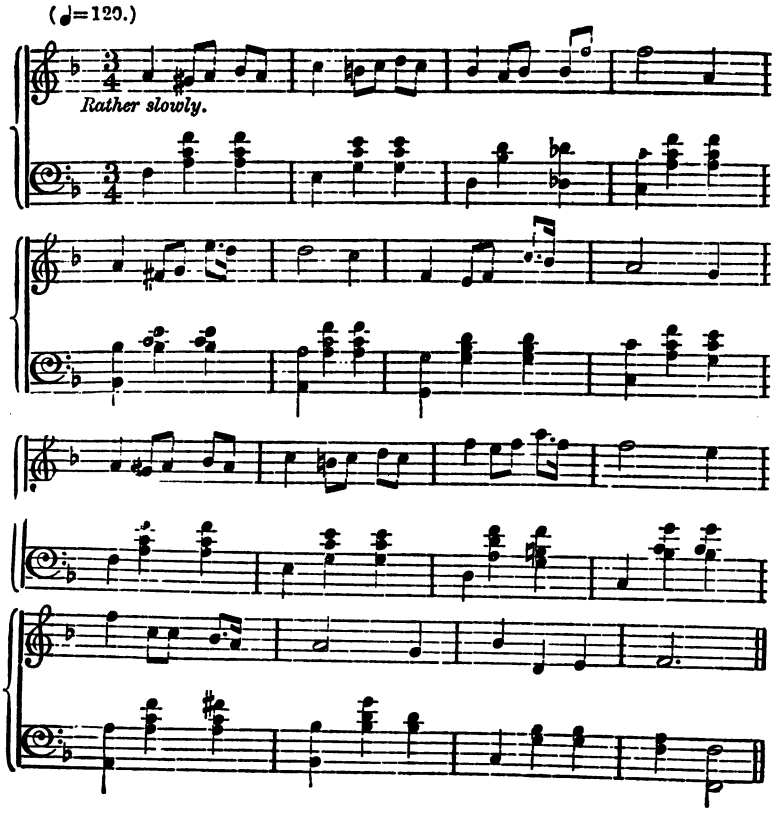
5th MOVEMENT.

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SCARF DRILL

6th MOVEMENT.

"Bend Sideways, Right."

Fig. 11.

"Left."

Fig. 12.

WORDS OF COMMAND.—*Bend Sideways, Right, Left.*

DIRECTIONS.—At the word "*Bend Sideways, Right,*" the pupils will bend sideways from the right side of the room, at the same time raising the arm nearest to that end above the head, as in Fig. 11; the head should be turned upwards, the pupils looking upon the upraised arms. At the word "*Left,*" the position should be reversed by lowering the upraised arms and raising up the others at the other side, bending from the waist in the reverse direction, see Fig. 12. The feet should be kept together and the arms stiff in this movement.

MUSICAL TIME—March; eight bars.

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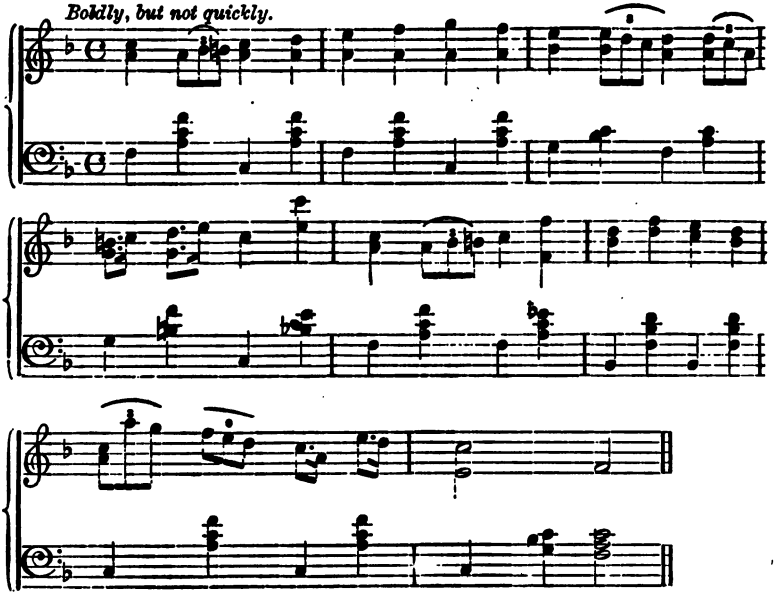
6th MOVEMENT.

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SCARF DRILL.

7th MOVEMENT.

"Raise Arms."

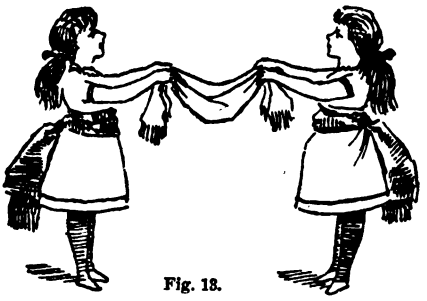

Fig. 13.

WORDS OF COMMAND.—*Raise Arms, Backwards, Forwards.*

DIRECTIONS.—At the word of command "*Raise Arms,*" raise the arms from the sides until they are forwards and level with the shoulders, see Fig. 13. At the word "*Backwards,*" bring the arms outwards and backwards until the position of Fig. 14 is reached. At the word "*Forwards,*" bring the arms to the front in the position of Fig. 13 again. It is important that in this movement the arms alone should be moved, the rest of the body being kept rigid and erect, with the heels fixed firmly together. The arms should, during the exercise, be kept level with the shoulders.

"Backwards, Forwards."

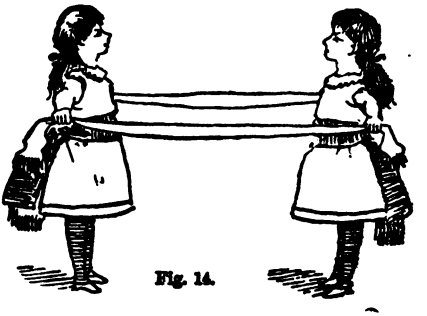

Fig. 14.

MUSICAL TIME—March; eight bars.

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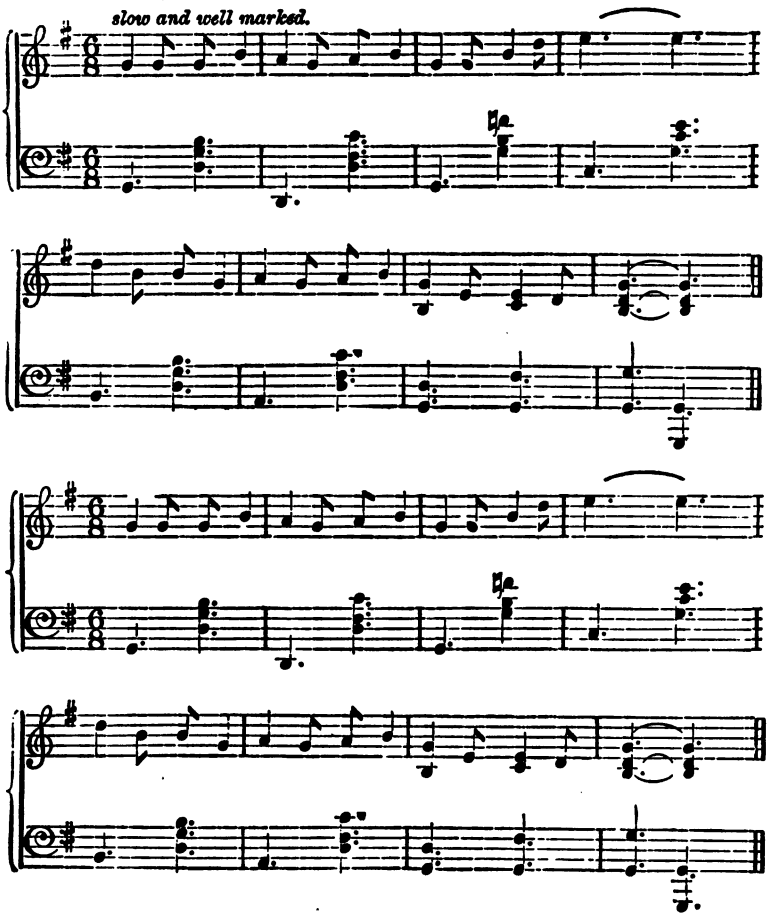
7th MOVEMENT.

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SCARF DRILL.

8th MOVEMENT.

"Left Foot Forward, Extend Arms."

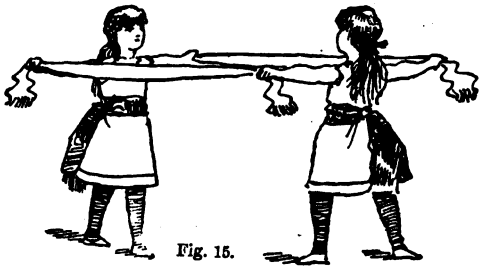

Fig. 15.

WORDS OF COMMAND. — *Left Foot Forward, Extend Arms, Forwards, Backwards.*

DIRECTIONS.—At the word of command "*Left Foot Forward,*" the pupils will bring their left feet forward at right angles, the left knee bent. At the word "*Extend Arms,*" the arms should be raised and extended outwards in a line with the shoulders, as in Fig. 15. At the word "*Forwards,*" one pupil will lean forwards, at the same time bringing the arms to the front; the opposite pupil will lean backwards, bringing her arms to the rear as much as possible, see Fig. 16. At the word "*Backwards,*" the pupils will reverse their positions.

"Forwards, Backwards."

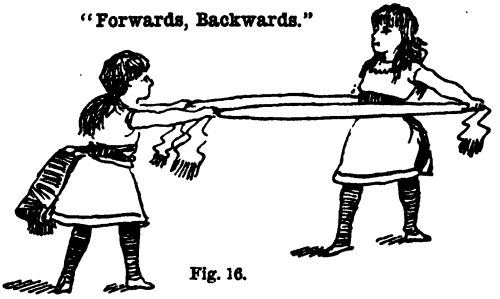

Fig. 16.

MUSICAL TIME—March; sixteen bars.

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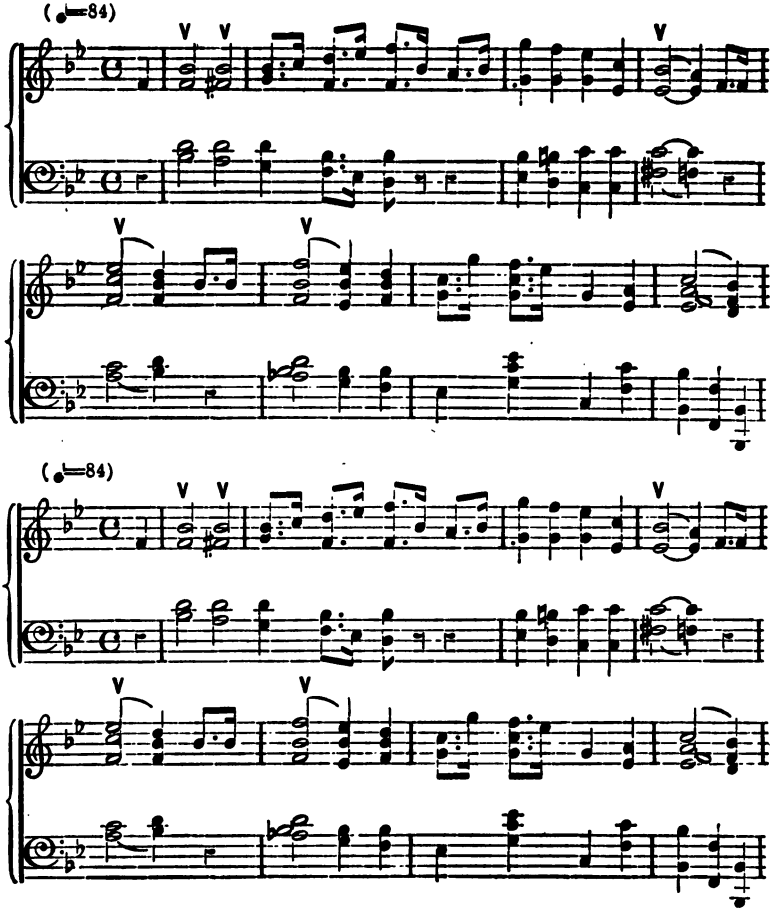
8th MOVEMENT.

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SCARF DRILL.

9th MOVEMENT.

"Charge Sideways."

Fig. 17.

"Charge Forwards."

Fig. 18.

WORDS OF COMMAND.—*Charge Sideways, Recover; Right Recover; Left, Recover; Forwards, Recover.*

DIRECTIONS.—At the word "*Charge Sideways, Right,*" the pupils will step out to the right end of the room, their feet being at right angles, and advanced knee bent, the other leg being kept stiff; one hand should be raised above the head, and the eyes looking upon the upraised scarf, see Fig. 17. At the word "*Recover,*" assume the position of "*Attention.*" At the word "*Left,*" the pupils will step out to the left side of the room with the other foot, and raising the other hand. At the word "*Recover,*" again assume the position of "*Attention.*" At the word "*Forwards,*" each pupil will advance forwards with the right foot, at the same time raising their arms outwards and above the head, as in Fig. 18. At the word "*Recover,*" drop the arm and close the heels.

MUSICAL TIME—March; sixteen bars.

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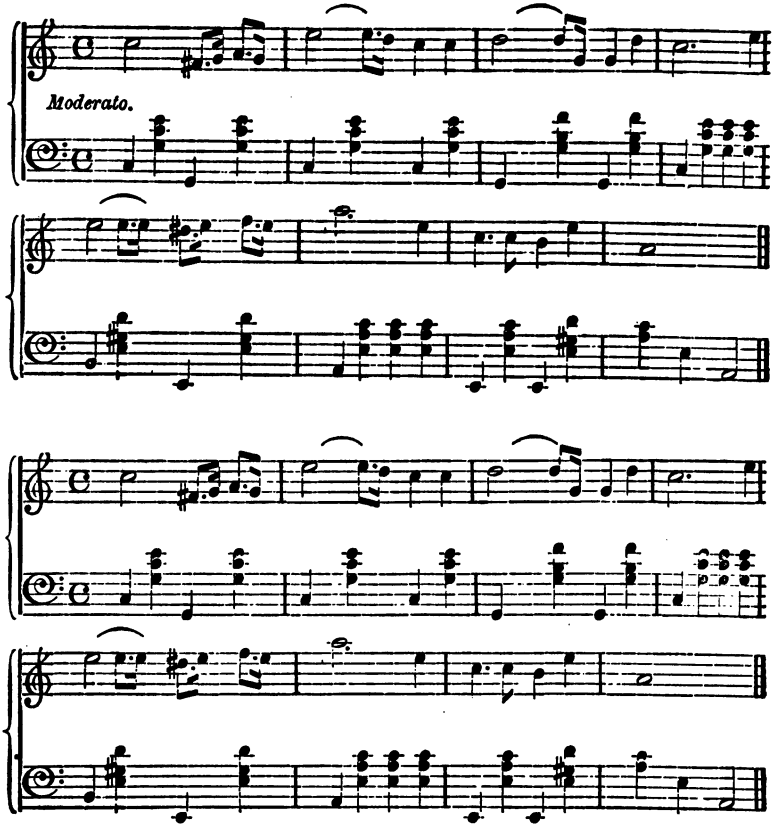
9th MOVEMENT.

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SCARF DRILL.

10th MOVEMENT.

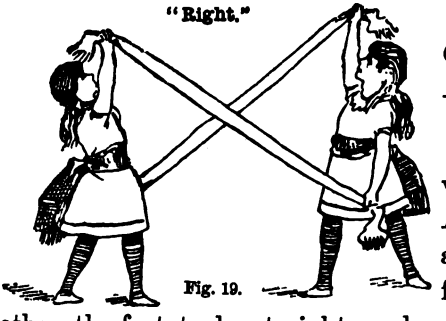

Fig. 19.

WORDS OF COMMAND.—*Charge Forwards, Right; Recover, Left.*

DIRECTIONS.—At the words "*Charge Forwards, Right,*" the pupils will advance their right foot forwards towards each other, the feet to be at right angles, the advanced knee bent, the left leg kept straight. The right hand should be raised above the head, the left down by the side, see Fig. 19. At the word "*Recover,*" resume the position of "Attention." At the word "*Left,*" advance the left feet forwards towards each other, bending the left knee, keeping the right leg straight, feet at right angles as before. Raise the left hand above the head, keeping the right down by the side, the head to be thrown back, see Fig. 20. At the word "*Recover,*" again assume the position of "Attention."

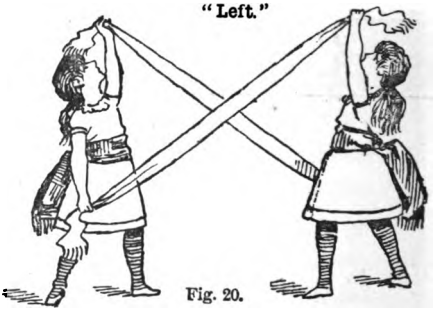

Fig. 20.

MUSICAL TIME—March; eight bars.

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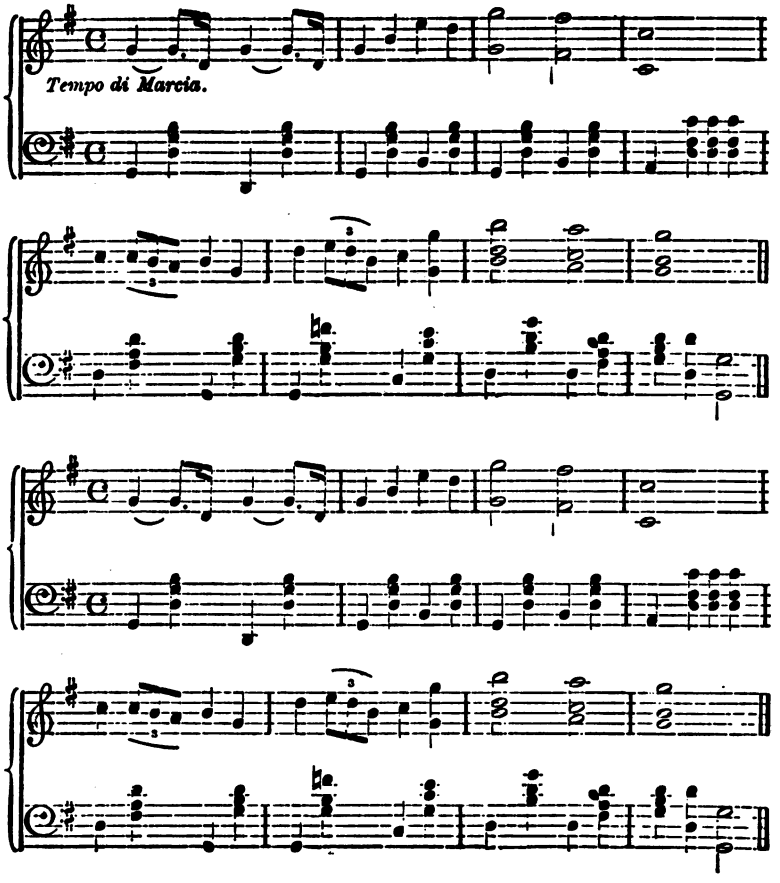
10th MOVEMENT.

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SCARF DRILL

11th MOVEMENT.

"Ready."

Fig. 21.

WORDS OF COMMAND. — *Ready, Through, Above the Head, Down.*

DIRECTIONS. — At the word "*Ready,*" the pupils will raise the arms which are opposite to each other above the head, see Fig. 21. At the word "*Through,*" they will pass under the upraised arms, and bringing both arms to the sides, come back to back, as in Fig. 22. At the words "*Above the Head,*" the arms must be raised outwards and above the head, as shown in the dotted lines in Fig. 22. At the word "*Down,*" the arms will be brought outwards and downwards until the position of Fig. 22 is again reached. The body must be kept perfectly erect, and the arms alone moved in this exercise.

"Down."

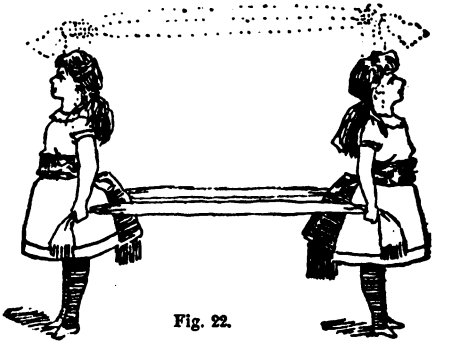

Fig. 22.

MUSICAL TIME—March; eight bars.

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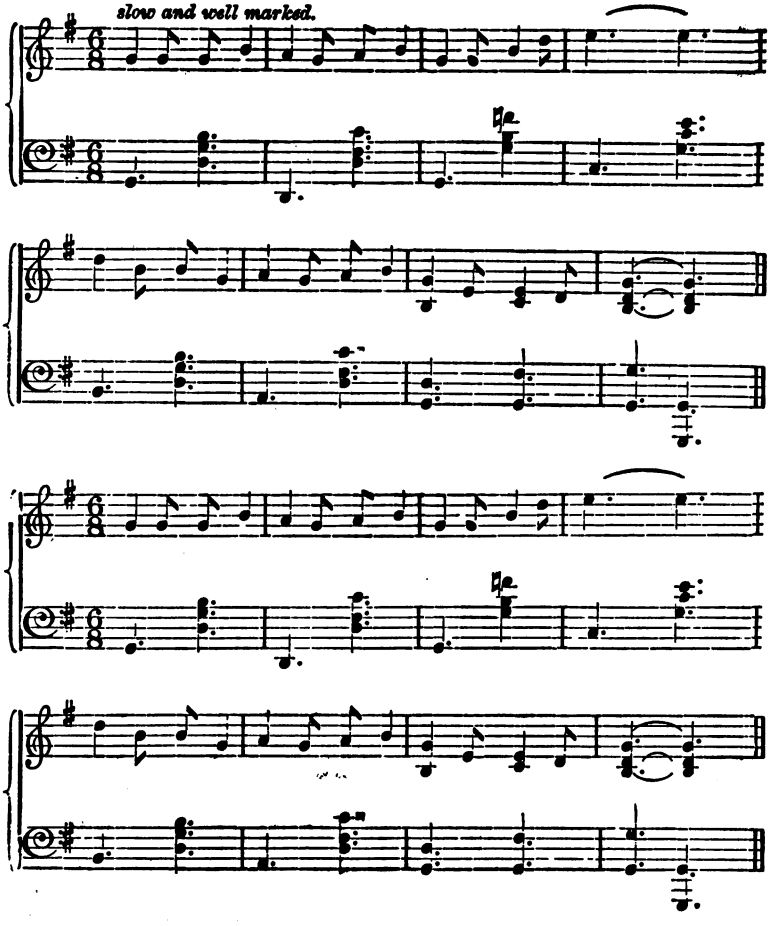
11th MOVEMENT.

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SCARF DRILL.

12th MOVEMENT.

"Bend Sideways, Right."

Fig. 23.

WORDS OF COMMAND.—*Bend Sideways, Right; Left.*

DIRECTIONS.—At the word "*Bend Sideways, Right,*" the pupils will bend sideways from the right side of the room, at the same time raising the arms nearest to that end above the head, as in Fig. 23. The head should be turned upwards, the pupils looking upon the upraised arms. At the word "*Left,*" the position should be reversed by lowering the upraised arms and raising up the others at the other side, bending from the waist in the reverse direction, see Fig. 24. The feet should be kept together and the arms stiff in this movement.

"Left."

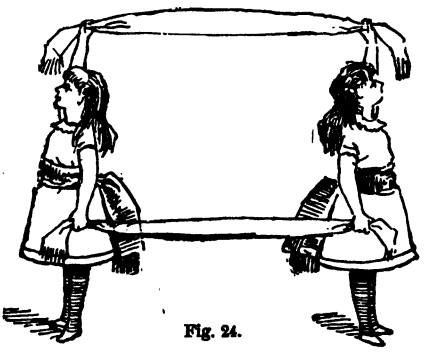

Fig. 24.

MUSICAL TIME—March; eight bars.

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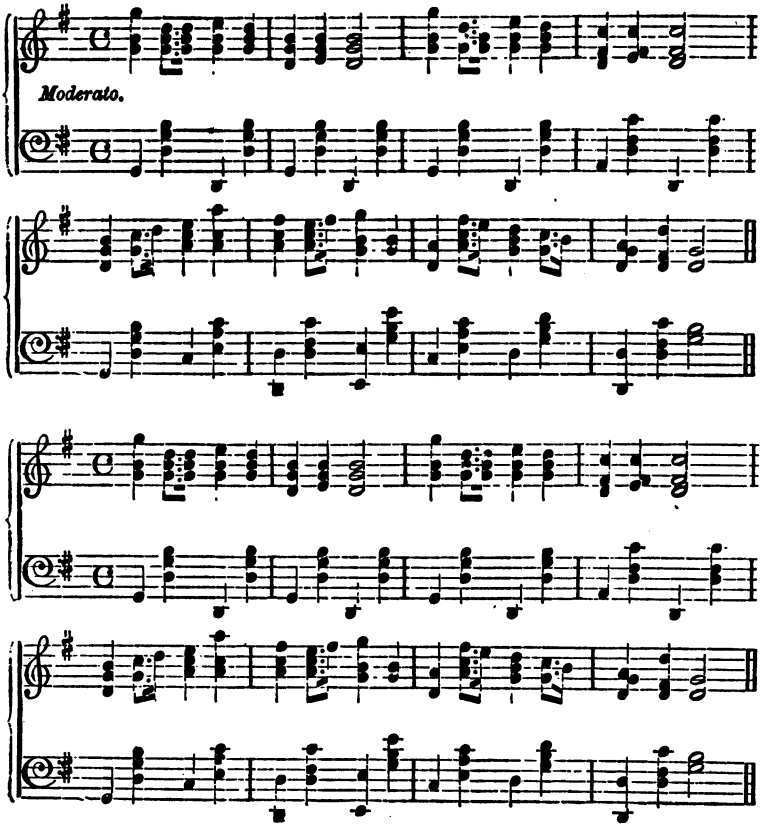
12th MOVEMENT.

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SCARF DRILL.

13th MOVEMENT.

"Shoulders Upwards."

Fig. 25.

WORDS OF COMMAND.—*Shoulders, One, Two, Three, Four.*

DIRECTIONS.—At the word "*Shoulders, One,*" raise the arms outwards until upon the shoulders, as in Fig. 25. At the word "*Two,*" thrust them vigorously upwards until above the head, as shown in the dotted lines of Fig. 25. At the word "*Three,*" bring the arms back again upon the shoulders; and at the word "*Four,*" thrust the arms vigorously outwards, as shown in Fig. 26. On reaching this latter position, allow the arms to drop to the sides at once. In this exercise endeavour to move the arms alone, keeping the body perfectly rigid, with the heels closed together.

"Shoulders Outwards."

Fig. 26.

MUSICAL TIME—Quick March; sixteen bars.

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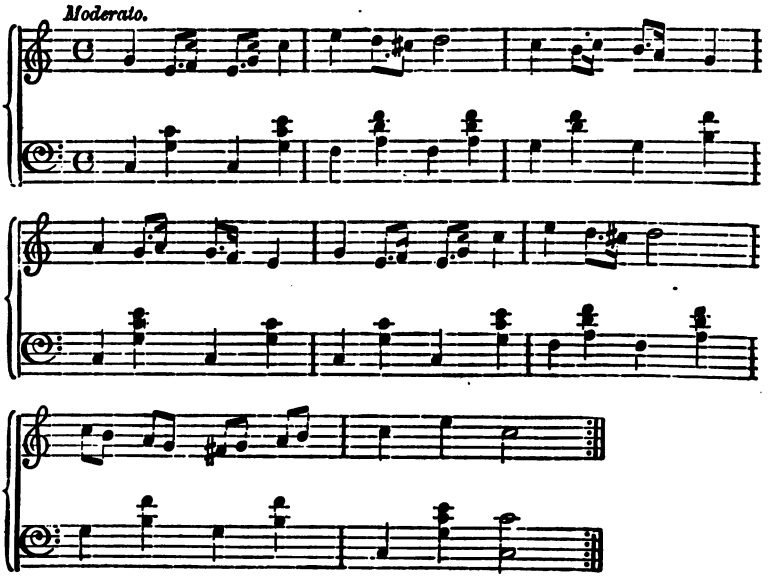
13th MOVEMENT.

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SCARF DRILL.

14th MOVEMENT.

"Charge Forwards"

Fig. 27.

WORDS OF COMMAND.—*Charge Forwards, Arms Outwards, Right, Recover; Left, Recover.*

DIRECTIONS.—At the word "*Charge Forwards, Arms Outwards,*" the pupils will each step forward with the right foot, keeping the feet at right angles, and the advanced knee bent, the other leg being kept stiff; at the same time the arms must be raised outwards until level with the shoulders, see Fig. 27. At the word "*Recover,*" close the heels, and bring the arms to the sides, see Fig. 28. At the word "*Left,*" again step out forwards, this time with the left foot, and raising the arms as before. At the word "*Recover,*" again come to the position of Fig. 28.

"Recover Hands on Waist."

Fig. 28.

MUSICAL TIME—March; eight bars.

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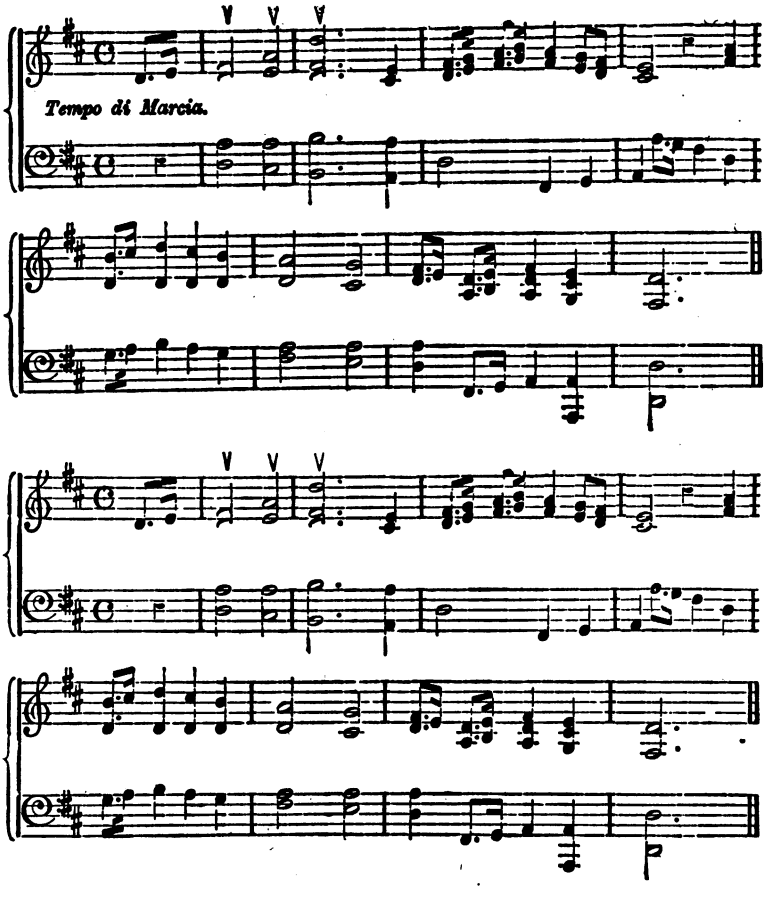
14th MOVEMENT

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SCARF DRILL.

15th MOVEMENT.

"Charge Sideways."

Fig. 29.

WORDS OF COMMAND.—*Charge Sideways, Right, Recover; Left, Recover; Forwards, Recover.*

DIRECTIONS—At the word "*Charge Sideways, Right,*" the pupils will step out to the right side of the room, bending the advanced knee, keeping the other leg stiff and the feet at right angles; at the same time raise one arm above the head, and looking up, as in Fig. 29. At the word "*Recover,*" close the heels and bring the arms to the sides. At the word "*Left,*" perform the same movement in the opposite direction, with the reverse arms and feet. At the word "*Recover,*" again close the heels. At the word "*Forwards,*" the pupils will step out forwards, with upraised arms, as in Fig. 30. At the word "*Recover,*" again close the heels and dropping the arms to the sides.

"Charge Forwards above Head."

Fig. 30.

MUSICAL TIME—March; sixteen bars.

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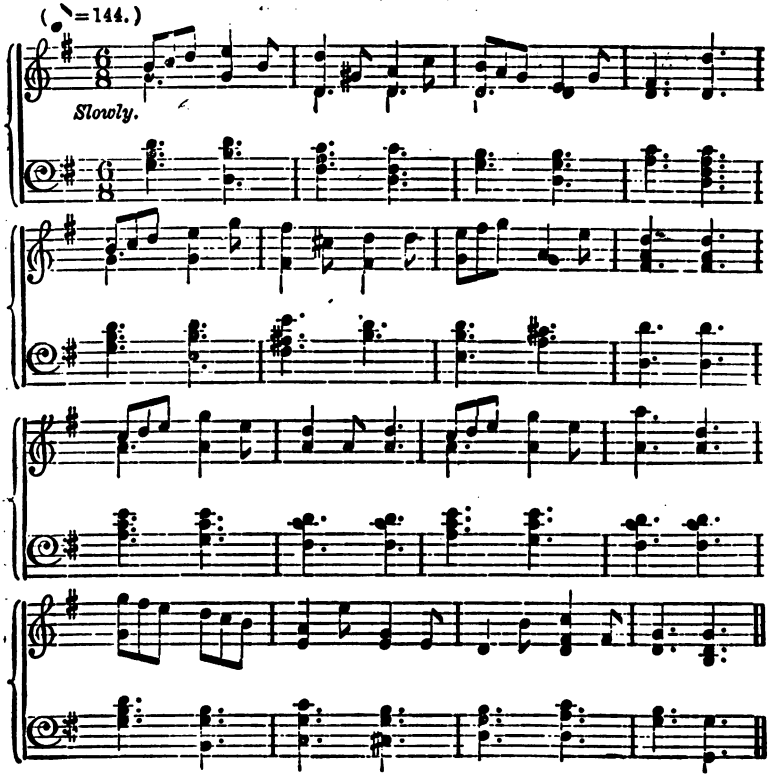
15th MOVEMENT.

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SCARF DRILL.

16th MOVEMENT.

WORDS OF COMMAND.—*Face, Raise Scarfs, Inwards March.*

DIRECTIONS.—At the word "*Face,*" the pupils face each other in two lines. At the word "*Raise Scarfs,*" each pupil will throw one end of her scarf towards her partner's left hand, and each pair will raise the scarfs above their heads, making an archway down the lines, see Fig. 7. If the lines are too close together, a step to the rear should be taken by one or both lines, as the scarfs are raised above the head. At the word "*Inwards March,*" the first pair will drop their arms to the sides, and making a half-right turn, walk under the archway of raised scarfs, and, on reaching the end of the line, march off. The next pair will follow, and so on until the end of the line is reached, when the last pair will drop their arms and march away together. This may be varied by each couple "Halting" after passing under the archway, and marking time; and when all have passed through, the whole company will march away together. When the arms are dropped to the side, the scarfs should be quickly folded and held in the right hand during the march off, see Fig. 5.

MUSICAL TIME—March.

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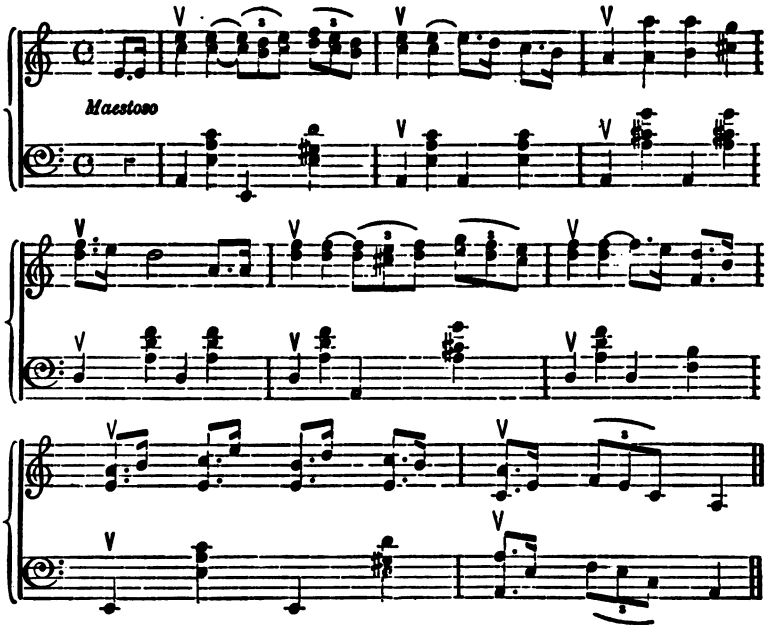
16th MOVEMENT.

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MAYPOLE EXERCISES.

There are few village greens in England that can still boast of a "May Pole," and fewer still where the old-fashioned customs and festivities connected with May-day are kept up. Besides its associations, however, the "May-Pole" dances and exercises form a very pleasing and healthful means of recreation for children of both sexes, and the Author hopes that the following instructions may aid in popularising this time-honoured pastime among the children of the present day. The "May-Pole," consists of a stout polished pole with a revolving head-piece, to which the gaily-coloured ribbons are attached. The pole can be had to screw to the floor for use indoors, or to sink into the ground for outside use. The exercises must be performed by an *equal* number of children, each child having one ribbon. In describing the exercises, *eight* has been selected as a convenient number. A suitable form of May-Pole with eight gaily-coloured ribbons, and adapted for outdoor or indoor use, may be had through the Publishers. (See advertisement at the end of the book.)

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MAYPOLE EXERCISES AND DANCE.

1st EXERCISE.

"Ribbons."

Fig. 1.

WORDS OF COMMAND.—"*March*," "*Ribbons*," "*Salute*."

DIRECTIONS.—Arrange the children, if consisting of boys and girls, in alternate order, and at the word "*March*" they proceed in single file until they form a ring round the pole. At the word "*Ribbons*," each child catches hold of its ribbon with the right hand, the left hand hanging down by the side (Fig. 1). At the word "*Salute*" the children advance towards the pole, the girls curtsey and the boys bow, all looking towards the pole. In making the curtsey, the girls should bring the right foot behind the left, inclining slightly forward from the waist; the boys keeping the heels together and bending the head; the whole placing the ribbons upon their breasts when making the salute.

MUSICAL TIME.—March.

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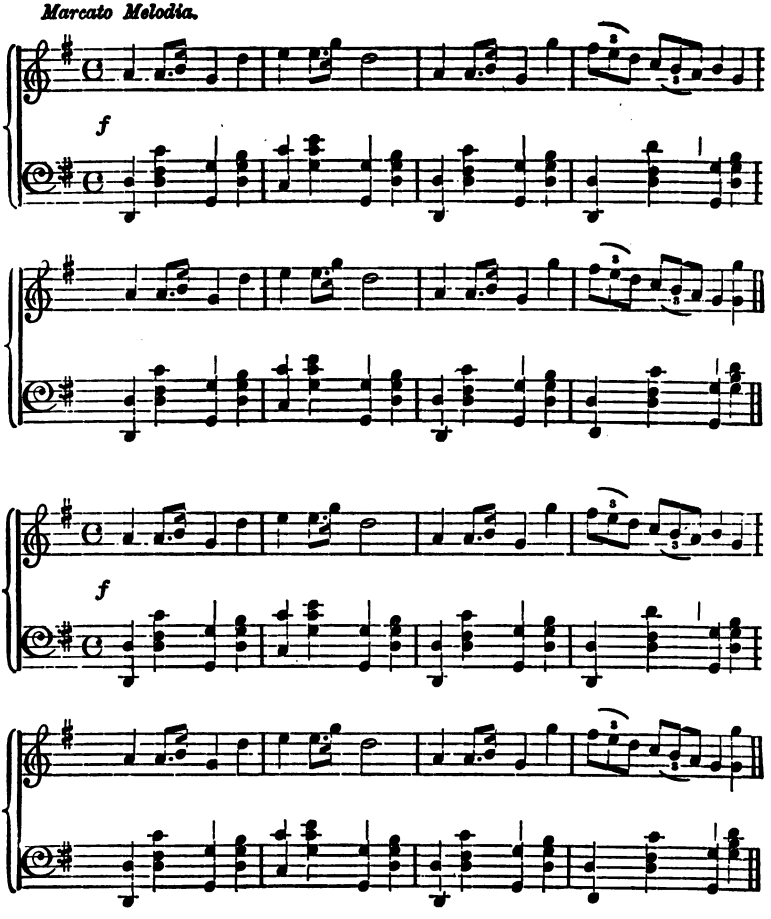
1st EXERCISE.

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MAYPOLE EXERCISES AND DANCE.

2nd EXERCISE.

"Salute."

Fig. 2.

"March."

Fig. 3.

WORDS OF COMMAND.—*Ready, Charge, Salute, March.*

DIRECTIONS.—At the word "*Ready,*" the dancers will raise their right hand above the head. At the word "*Charge,*" they will all turn to the right-about, thus facing the front and turning their backs to the pole. At the word "*Salute,*" they again curtsey and bow respectively (see Fig. 2). At the word "*March,*" all march forward with stately step until they reach the outer ring (see Fig. 3), and here they make another curtsey and bow. This may be repeated twice, or varied by marching to and from the pole alternately, as the taste of the Teacher will decide.

MUSICAL TIME—Minuet, or Mazurka.

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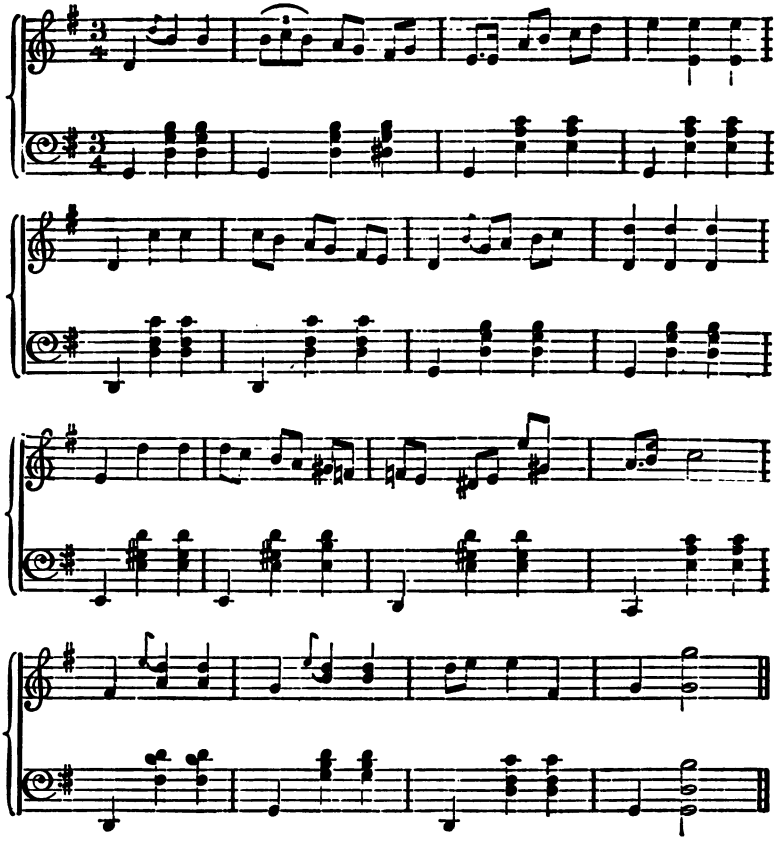
2nd EXERCISE.

Mazurka.

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MAYPOLE EXERCISES AND DANCE.

3rd EXERCISE.

"Dance."

Fig. 4.

WORDS OF COMMAND.—*Dance, Advance, Retire, Circle, Face, Places.*

DIRECTIONS.—After the slow and stately movements just described, and at the word "*Dance,*" the children turn and face the pole, and, remaining in their places, perform the dance step for 4 bars. This step consists of two hops on each foot alternately, the right hand holding the ribbons, while the left hand is placed on the hip, as in Fig. 4. At the word "*Advance,*" they all advance to the pole and dance for another 4 bars. At the word "*Retire,*" they retreat, dancing for 8 bars; and at the word "*Circle,*" the girls take a step forward and dance twice round the pole to the right, keeping inside. The boys remain in their places on the outer ring, but continue to keep time with the girls' step. At the word "*Face,*" the girls stop, each facing a boy (see Fig. 4), and all dance another 4 bars. At the word "*Places,*" the girls dance back round the pole, and resume their places in the outer circle, the whole facing the pole.

MUSICAL TIME.—"Quick-step March."

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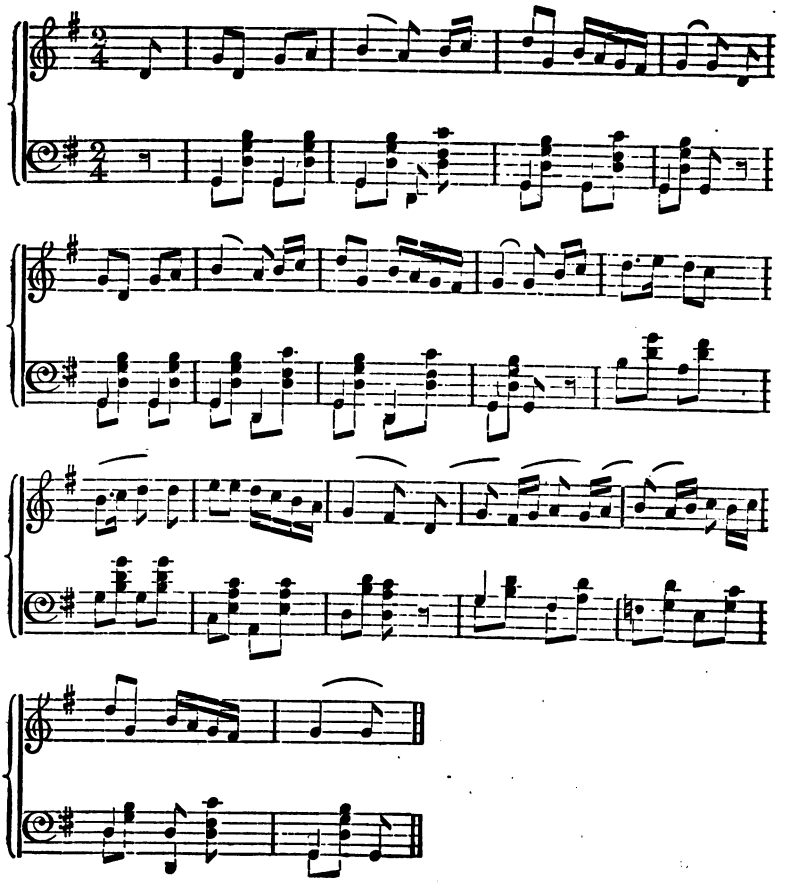
3rd EXERCISE.

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MAYPOLE EXERCISES AND DANCE.

4th EXERCISE.

"Face."

Fig. 5.

WORDS OF COMMAND. — *Advance, Retire, Circle, Face, Places.*

DIRECTIONS.—At the word "*Advance,*" all dance, advancing towards and still facing the pole, for 4 bars. At the word "*Retire,*" all again retreat, still dancing, for 8 bars. At the word "*Circle,*" the boys now step a pace forward and dance round the pole twice to the right. At the word "*Face,*" they each face a girl (see Fig. 5) and dance 4 bars. At the word "*Places,*" they circle back again round the pole, and resume their places in the outer circle, the whole facing the pole. During these movements the girls remain stationary, dancing and keeping in time with the boys' step.

MUSICAL TIME.—"Quick-step March."

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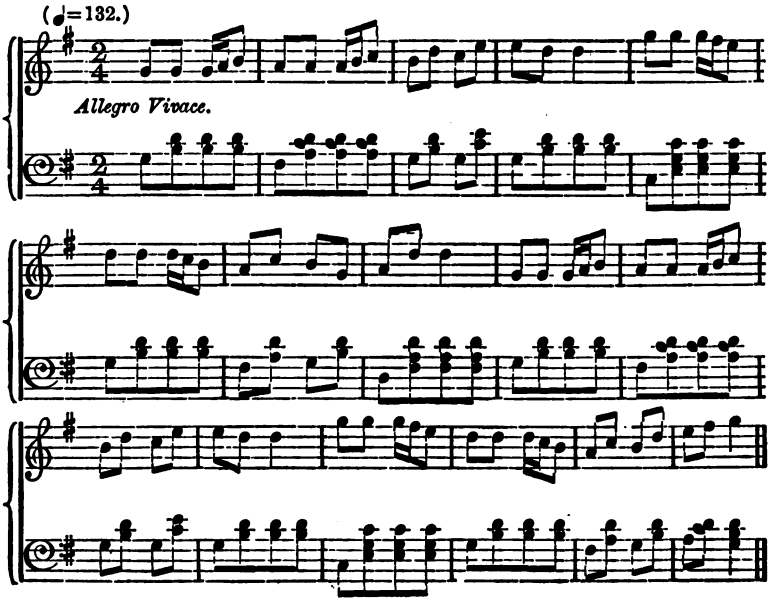
4th EXERCISE.

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MAYPOLE EXERCISES AND DANCE.

5th EXERCISE.

WORDS OF COMMAND. — *Advance, Circle, Retire, Places, Face, Plait, Retire, March.*

DIRECTIONS.—At the word of command "*Advance,*" the boys only advance to the pole. At the word "*Circle,*" the boys dance round the pole for 8 bars. At the word "*Retire,*" they dance back again "PLAIT." for 8 bars; and at the word "*Places,*" resume their positions in the outer ring. The girls, during the above movements, dance in their places, keeping in time with the boys' step. At the word "*Face,*" the boys and girls face each other in pairs. At the word "*Plait,*" the boys dance past on the left side of the girls, and the girls dance past the right side of the boys, and continue to pass each other al-

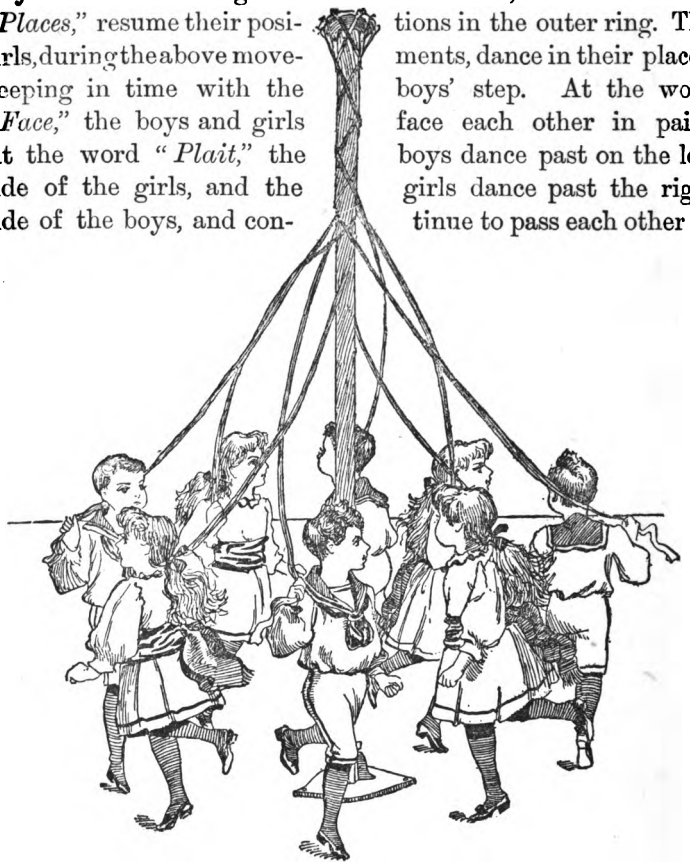

Fig. 6.

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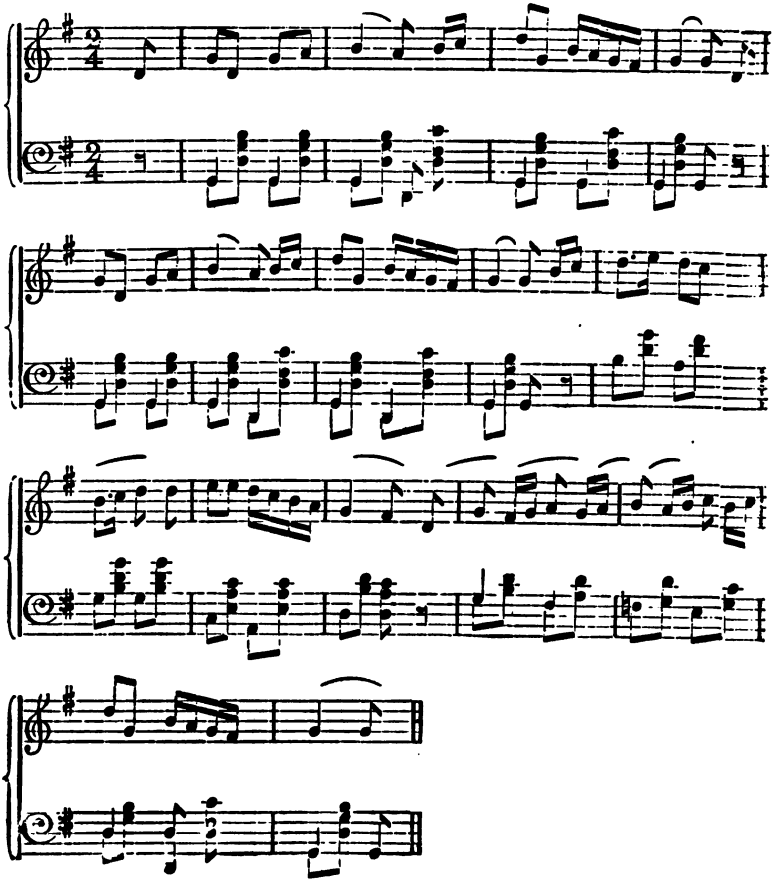
ternately until the ribbons are plaited upon the pole as shown in Fig. 6. When this is done, all dance opposite the pole in a small ring for 8 bars; and then, at the word "*Retire,*" turn about and commence to unplait the ribbons by dancing in the reverse direction round the pole. This being done, and the ribbons released to their full extent, the children all dance facing the pole, in a circle, for 8 bars. At the word "*March,*" all advance to the pole, drop the ribbons, and march, or dance away in pairs.

MUSICAL TIME.—"Quick-step March."

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MARCHING CALISTHENICS.

These exercises are devised to provide a change to the usual monotonous military marching; at the same time care has been taken to make every movement not only interesting, but beneficial to the children. The exercises are suitable for children of either sex, or even for adults, and unless otherwise directed, should be performed in single file, the pupils arranged according to height, and an intelligent leader placed at the front.

1st EXERCISE.

Fig. 1.

Fig. 2.

WORDS OF COMMAND. — *Attention, Hands on waist, Feet apart, Close.*

DIRECTIONS.—At the word "*Attention,*" bring the feet together and arms down by the sides; at the words of command place the hands at the sides of the waist, see Fig. 1. At the words "*Feet apart,*" spring simultaneously outwards into the position of Fig. 2. At the word "*Close,*" close the heels together again as in Fig. 1.

MUSICAL TIME.—March, played very slowly.

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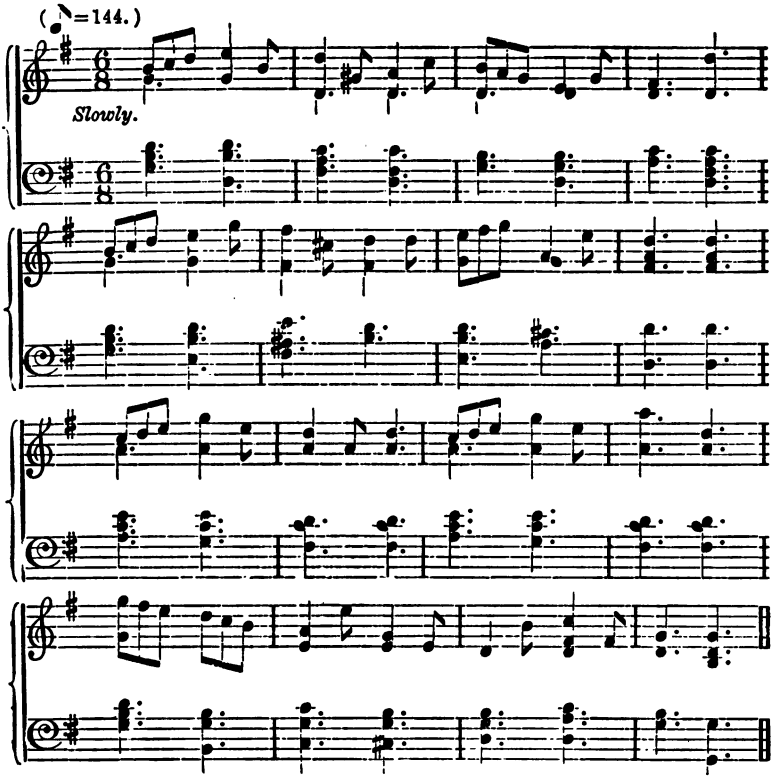
1st EXERCISE.

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MARCHING CALISTHENICS.

2nd EXERCISE.

Fig. 3.

Fig. 4.

WORDS OF COMMAND.—*March, Arms in front, Waist, Hop, Right, Left.*

DIRECTIONS.—At the word "*March,*" the pupils will commence to march, keeping the body erect. At the words "*Arms in front,*" raise the arms until they are horizontal and parallel with each other in front of the shoulders (see Fig. 3). At the word "*Waist,*" bring the hands upon the waist. At the words "*Hop, Right,*" lean on to the right foot, straighten the left leg behind and hop forwards (see Fig. 4). At the word "*Left,*" change on to the left foot, endeavour to keep a graceful position, the body leaning slightly over the advanced foot, the other leg straightened behind, with pointed toes; the head also should be kept well back.

MUSICAL TIME—Galop; duration sixteen bars.

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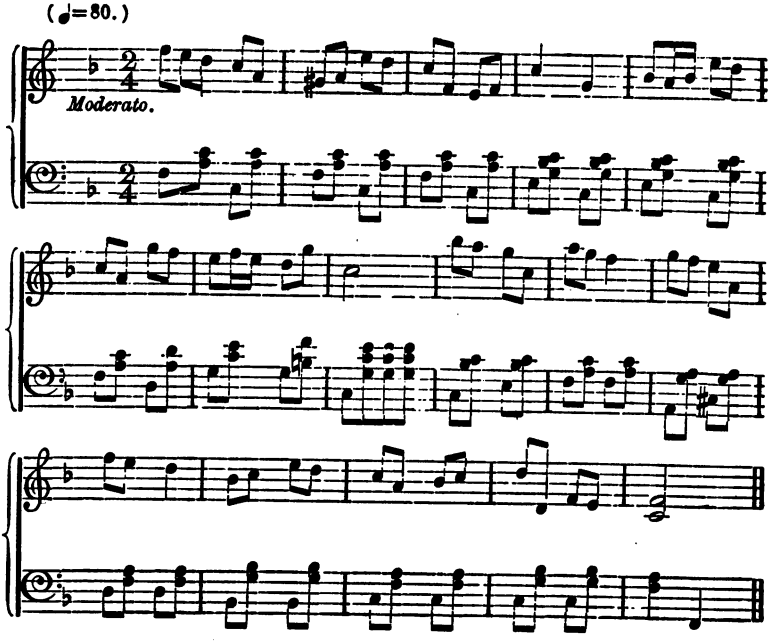
2nd EXERCISE.

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MARCHING CALISTHENICS.

3rd EXERCISE.

Fig. 5.

Fig. 6.

WORDS OF COMMAND.—*Slow march, Arms above head, Outwards.*

DIRECTIONS.—At the words of command the pupils will march slowly, and at the words "*Arms above head,*" raise the arms as in Fig. 5, looking up at the hands, and at the same time bringing the left foot forward and retaining the right foot on the ground, raising, however, the right heel, as shewn in Fig. 5. At the word "*Outwards,*" extend the arms outwards and downwards until they reach the sides (see dotted line in Fig. 6), at the same time bring the right foot to the front, and leaving the left foot on the ground, as in Fig. 6. Thus, as the arms ascend, the left foot advances; and as the arms descend, they are brought outwards and to the sides.

MUSICAL TIME—March: played slowly.

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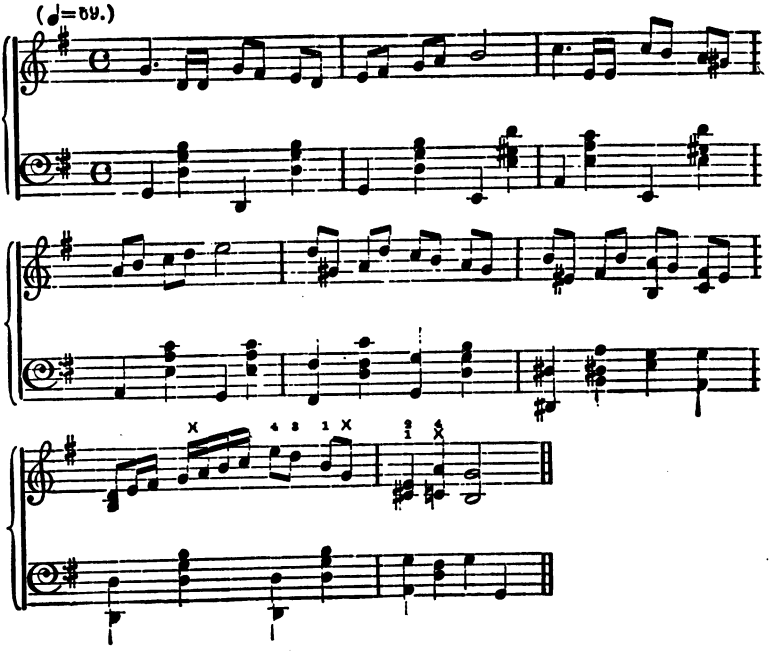
3rd EXERCISE.

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MARCHING CALISTHENICS.

4th EXERCISE.

Fig. 7.

WORDS OF COMMAND.—*Hands on shoulders, Outwards.*

DIRECTIONS.—At the words of command bring the hands upon the shoulders, as shewn in Fig. 7, taking care to extend the elbows backwards until in a line with the shoulders; at the same time bring the left foot forward, with the toes pointed downwards (see Fig. 7), and retaining the right foot upon the ground. At the word "*Outwards,*" extend the arms outwards until they are level with the shoulders, keeping the palms of the hands upwards at the same time. Place the weight of the body on the left, and advance the right foot forward, as shewn in the dotted line in Fig. 7. For variety, thrust the arms upwards and forwards.

MUSICAL TIME—March, played slowly; duration sixteen bars.

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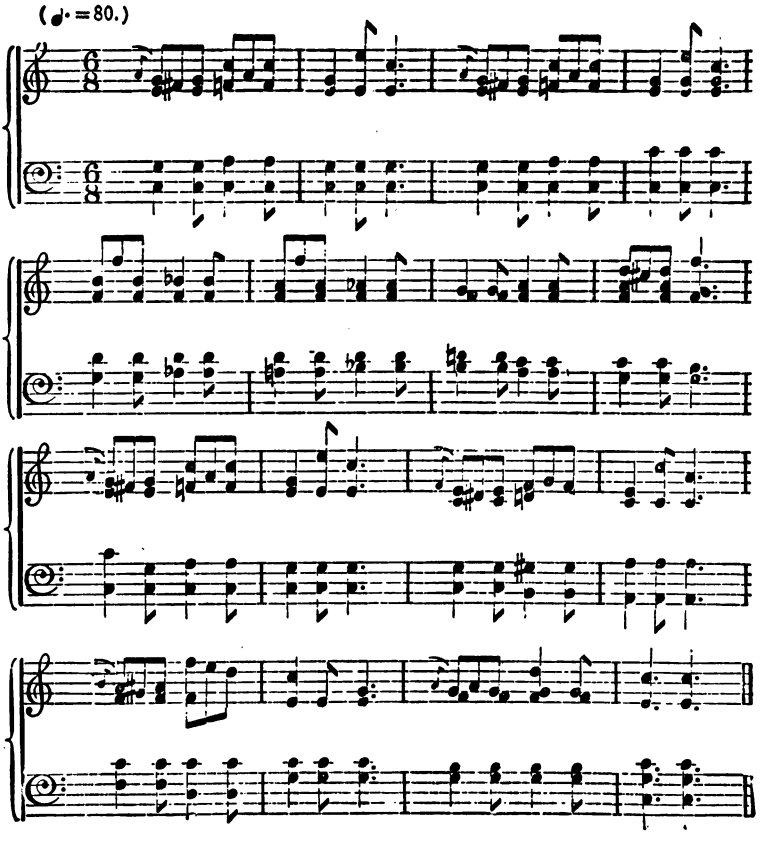
4th EXERCISE.

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MARCHING CALISTHENICS.

5th EXERCISE.

Fig. 8.

WORDS OF COMMAND.—*Arms above head, the Side.*

DIRECTIONS.—At the words "*Arms above head,*" advance the right foot, and at the same time bring the arms outwards and upwards above the head, clapping the hands together (see Fig. 8). At the words "*The Side,*" bring the arms outwards and downwards until they close again to the side; at the same time bringing the left foot forward, and retaining the right upon the ground (see dotted figure of Fig. 8). The arms should be kept very stiff, and in bringing them downwards the palms of the hands should be turned outwards; bring the arms downwards with sufficient force to emphasize the time. The body as usual to be kept erect.

MUSICAL TIME—March, played slowly; duration sixteen bars.

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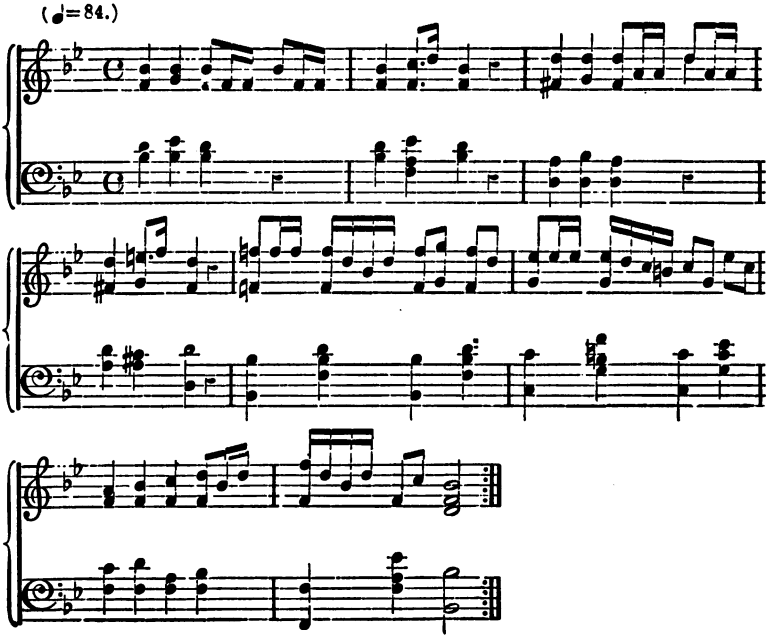
5th EXERCISE.

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MARCHING CALISTHENICS.

6th EXERCISE.

Fig. 9.

Fig. 10.

WORDS OF COMMAND.—*See-saw, Right, Left.*

DIRECTIONS.—At the words "*See-saw,*" the pupils will lean the body over on to the right foot, straightening the knees and taking the left foot off the floor; at the same time the arms should be straightened out until in a line with the shoulders—the palms of the hands downwards, thus serving as a balancing medium (see Fig. 9). At the word "*Left,*" close the heels and place the weight of the body on the left foot, taking the right off the floor, thus reversing the position of Fig. 9 (see Fig. 10.) A continuous side to side rocking movement should be kept up on the right and left foot alternately.

MUSICAL TIME—March, played slowly; duration, sixteen bars.

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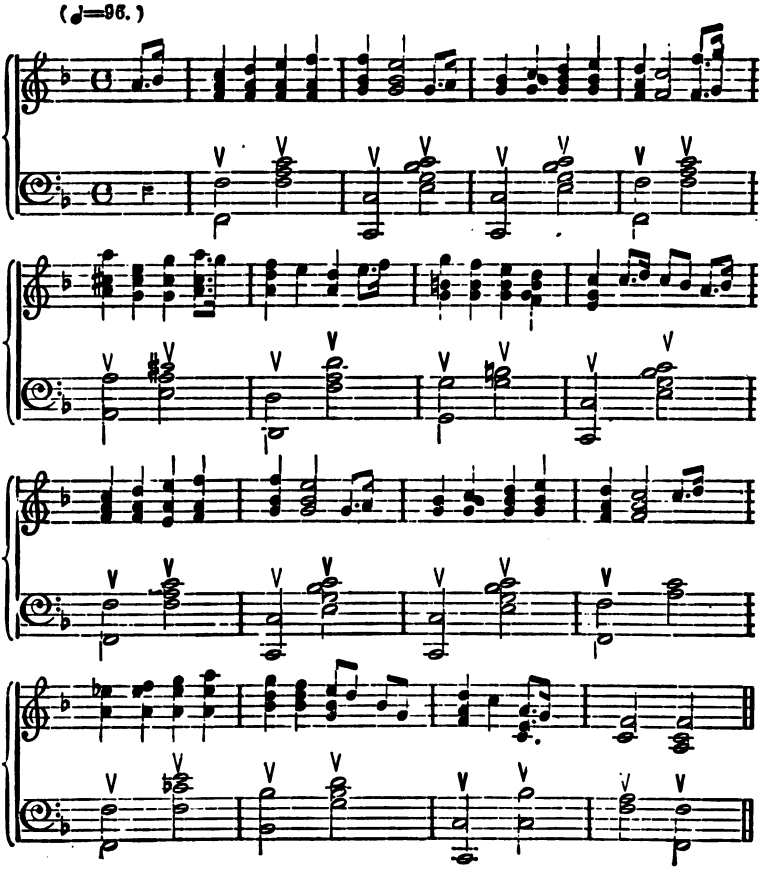
6th EXERCISE.

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MARCHING CALISTHENICS.

7th EXERCISE.

Fig. 11.

WORDS OF COMMAND.—*Garlands.*

DIRECTIONS.—Many pretty figures can be made when there are two or more lines. We give Fig. 11 as an example. At the word "*Garlands,*" the pupils, in parallel lines, will raise their arms on the inside lines until they meet above the head, as in Fig. 11; the hands on the outside lines being placed on the hips (see Fig. 11). For variety, raise the arms on the outside also, thus forming the letter **W.** The hands can also rest on each other's shoulders, or arms may be linked, and in a variety of other ways pretty movements and positions can be arranged that will suggest themselves to the intelligent teacher.

MUSICAL TIME.—March.

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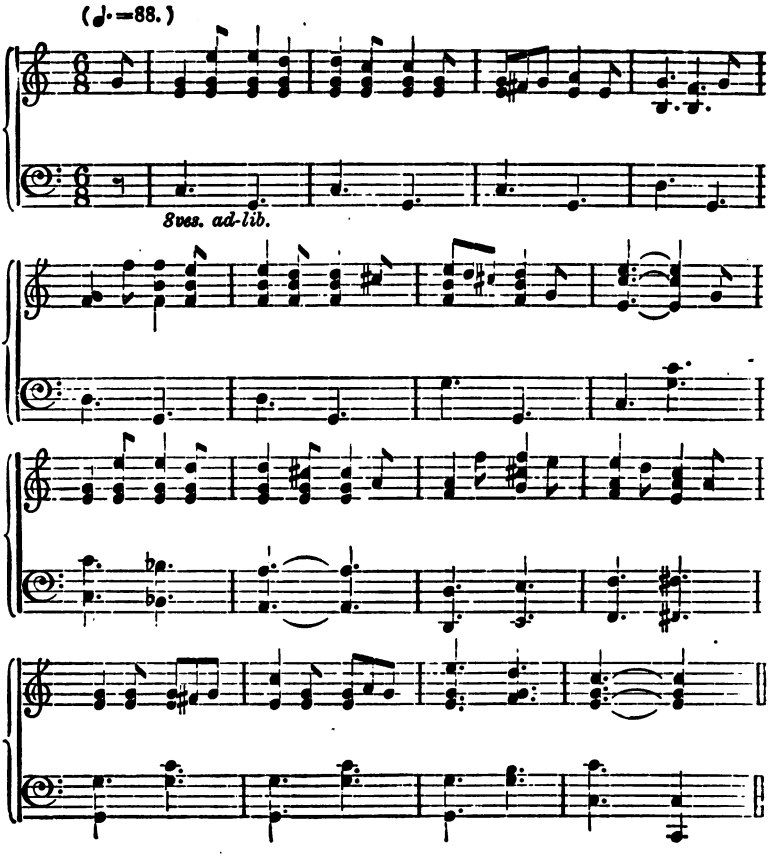
7th EXERCISE.

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MARCHING CALISTHENICS.

8th EXERCISE.

Fig. 12.

Fig. 13.

WORDS OF COMMAND.—*Run on toes, Feet behind.*

DIRECTIONS.—At the words of command "*Run on Toes,*" the pupil should commence to run with short steps, raising the heels from the ground altogether, the arms hanging down by the side (see Fig. 12); or the hands may be placed alternately upon the waist. At the words "*Feet Behind,*" extend the legs backwards, straightening the knees alternately, as in Fig. 13. This will be found a very fine and beneficial practice for the lower limbs, and although a little severe at first, this will be speedily overcome, and when mastered, will do much to promote grace of movement.

MUSICAL TIME—Galop.

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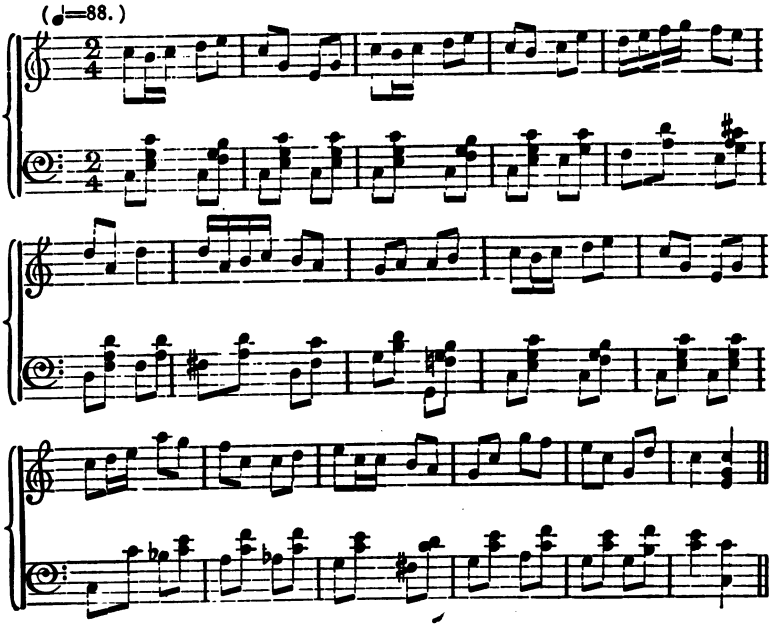
8th EXERCISE.

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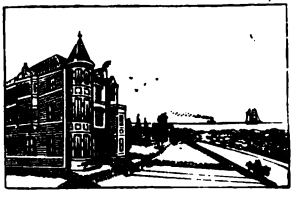

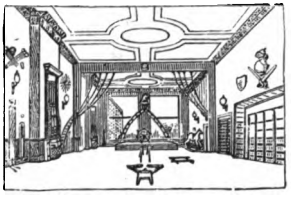

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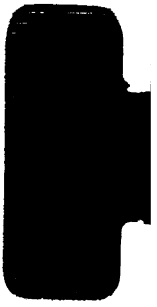

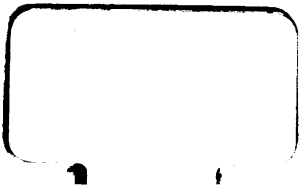

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